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नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

" I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun : (but) where my bhaktas sing, there be I, Narada ! "

Edited by

T. S. PARTHASARATHY

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THE 59TH MADRAS MUSIC CONFERENCE

OFFICIAL REPORT

THE OPENING DAY

20—12—1985

The 59th Annual Conference of the Music Academy, Madras, was held at the T. T, Krishnamachari Auditorium in the premises of the Academy, 306, T. T. K, Road, Madras from the 20th December 1985 to 2nd January 1986, The Conference was inaugurated by His Excellency Sri S. L. Khurana. Governor of Tamil Nadu.

The inaugural function began with the singing of prayer by Smt. Malathi Janardanan and Kum. Vasumathi.

MESSAGES

Sri S. Natarajan, Secretary of the Academy, read messages received from prominent persons all over India and abroad for the success of the Conference.

The President of the Academy, Sri T. T. Vasu. welcomed the distinguished guests, members of the Academy and the public. In his address, Sri Vasu said :

The Music Academy is on the threshhold of its Shashtyabdapurti an event which a Hindu householder celebratres with pardonable pomp and profound prayerfulness - pomp because his children would want to treat it as a great occasion and would, therefore, persuade him to agree, of course with the usual reluctance, and prayerfulness because he would like to remain a useful guide and counsellor to the family members, The Music Academy is a family of aesthetes and it is for this family to decide as to how this great event in its history should be celebrated. There is one full year before them to take appropriate decisions.

The Music Academy has had the unique distinction of attracting eminent leaders in the social, political and academic world to inaugurate its annual Conferences. Rajaji, Rt. Hon'ble Srinivasa Sastri, Dr. Radhakrishnan, Sri C. P. Ramaswamy Iyer, Sir R. K. Shanmukham Chetty. Dr. C. D. Deshmukh, Maharaja of Mysore, Maharaja of Travancore, Kamaraj, Sir C. V. Raman, Raja Sir Annamalai Chettiar are some of the distinguished citizens of India who have inaugurated the past Conferences.

Shri S. L. Khurana, whose title to eminence rests as much on his proud record in the Defence forces as on his achievements as a distinguished member of the Indian Administrative Service, combines the order, the discipline and the firmness of his army background with the efficiency, the humanity and the passion for excellence which we associate with the civil service. Shri Khurana who won great reputation as an administrator, particularly during crisis situations which called for cool courage, tact and firmness, cut him out for a bigger role in wider fields. He proved his mettle as an administrator when he was made the Lt. Governor of Delhi during the rather trying times. His appointment as Governor of Tamil Nadu is a reiteration of the enormous confidence the Government of India has in him and in his powers of stewardship. Shri Khurana, who has been the Governor of Tamil Nadu since 1982, has fitted himself neatly into the colourful cultural, social and academic mosaic of Tamil life. I thank him most sincerely for so graciously agreeing to inaugurate this year's Conference and offer him a hearty welcome. Dr. S. Ramanathan who is to preside over this year's Conference, is different from his peers in many ways. He commands immense respect as a vocalist in the field of Carnatic music. His loyalty to sampradaya is unflagging and hls repertoire is vast and varied. He had the unique advantage of being trained by masters of yester-years and has had opportunities to gain rich and varied experience in different branches of music. He is thus the repository of musical knowledge and authentic music tradition. These apart, there are other dimensions to his personality. As a special officer, he conducted a survey of music and dance. He was a lecturer in music and later the principal of a music college. He has served as a Professor of Music in a number of American Colleges and has made a deep study of western music and wes-

tern teaching methods. He taught music and interpreted our music tradition in a manner and style that would easily be understood by western students. Dr. Ramanathan's fidelity to sampradaya does not bar him from attempting innovations in Carnatic music. A scholar, teacher; researcher, author and publisher, Dr. Ramanathan is a multi-splendoured personality. We are fortunate to have him as our president this year. I extend to him a respectful welcome,

In my welcome address last year, I announced that the Central Sangeet Natak Akademi would in collaboration with this Academy, be holding its "1984 Awards and Investiture Ceremony" and subsequent music and dance recitals in this auditorium. The functions, which were held from February 23 to March 1 this year, were the most colourful and memorable events in the annals of performing arts in Madras, The Vice-President of India inaugurated the function on the 23rd February and the distinguished awardees hailing from different States in India, gave of their best during the festival that followed. The elite of Madras witnessed performances which they would have missed but for this Academy's invitation to the Sangeet Natak Akademi to hold the twin functions in this hall.

Shri K. V. Krishnaswamy Iyer was one of the distinguished founders of the Academy who, as its second President, held that office for a number of years and toiled ceaselessly to secure for it the prestige and standing it enjoys in the world of Carnatic Music. The birth centenary of Shri K. V. Krishnaswamy Iyer falls this year and the Music Academy proposes to arrange the celebration of this event in March 1986 in collaboration with other organisations like the Lawyers' Association. Shri R. Venkataraman, Vice-President of India, has graciously agreed to participate in the centenary celebrations.

Early next year, The International Dance Alliance Ltd,, New York, in conjunction with the Music Academy, proposes to celebrate 'International Dance Day' as a tribute to Balasaraswati and Ben-Semmers, Founder President of IDA Ltd,, when leading dancers of Madras will give a dance each, on the same stage, in the evening between 6.15 p.m. and 9.30 p.m., a unique event, never before witnessed in Madras.

Poets, musicians, artists and other men and women of talent as also institutions devoted to the promotion of education and fine arts, had the support and patronage of royal households in the past. The rulers of Baroda, Mysore and Travancore were for long the renowned patrons of culture. When India became free, some of the great industrial houses have taken up that role. The Music Academy has, over the years, secured significant help from a number of industrialists. I mentioned last year that a number of well-wishers of this Academy had come forward with generous help to effect improvements to this auditorium and to the Kastur Srinivasan building, We seldom imagined that their help would be so munificent as to enable us to impart a new look to our entire complex. I am sure that our friends and well-wishers would have noticed the impressive change which this auditorium has undergone after the renovation. The help so graciously extended by Shri Dhirubhai Ambani, Chairman, Reliance Industries Limited, to equip this Academy with the necessary sophisticated aids to promote audience comfort and to make it the premier auditorium in India, is indeed massive. The four lakhs of rupees he has donated to the Music Academy has gone a long way in achieving the objects for which the donation was given. We record our gratefui thanks for his royal patronage. Bombay Dyeing have, as a token of their intention to encourage emerging young talent, come forward to sponsor the junior and sub-junior programmes this year. Eagle Flasks have been gracious to gift a handy flask to the young artistes. We appreciate the spirit behind their move and sincerely thank them for their offer.

The improvements we have effected in the building and outside are only an Indication of our efforts to widen the objectives of the Academy and carry forward its achievements to new horizons. The Music Academy is aware of the cultural awakening which is taking place around us. The Festival of India, which is being held in countries abroad, has created a new interest in the performing arts of India and Indian culture in those countries. As you are aware, our annual conference is unique in this country as it attracts a large body of experts from all over India and also abroad whc discuss, present papers and give demonstrations on music and dance for nearly two weeks. In addition to music,

this Academy has striven from the very beginning to resuscitate the art of dance and promote its wider and deeper appreciation through educative programmes. A perusal of our journal, of which we have so far published fiftysix volumes, will show how rich, varied and substantial have been the contributions of our annual conferences. We have brought out over a score of books on music and dance and continue to reprint them whenever they go out of print. The scope of our conference is not confined to Carnatic Music; nor is it merely national: it affords the widest scope for non Indian systems of music to be explained and demonstrated by competent scholars from abroad. We have no less than four such lectures this year which include the music of Japan and Papua New Guinea.

The special dance features this year include a demonstration of Bhagavata Mela by a traditional troupe from Melattur, a lecture on new choreography for Bharata Natyam, a demonstration of Venkatamakhi's compositions set up for dance, a dance feature based on Gurudev Tagore's lyrics by students of the Rabindra Bharati University of Calcutta and a lecture on the changing phases of Bharata Natyam.

Our mid-year concerts this year were well.attended and the encouragement given to promising artistes in vocal and instrumental music was indeed great. As regards Harikatha, we continue to be the only Institution in Madras which arranges a series of performances on Sunday mornings for which no fee is charged.

The Music Academy can be proud of its record. But if we want to prove worthy of the confidence the music-lovers have in us and if we are keen to come up to the expectation of the academic and research-oriented sections of the world of music, we have to work hard. I am sure the Academy, when it celebrates its Diamond Jubilee, will take adequate steps to ensure these.

I thank our Secretaries and the Executive Trustee for shouldering all the additional work that had come in the wake of the schemes for many-sided expansions of the Academy. I also thank

the members of the Executive Committee and the Trust Board for their active cooperation and valuable guidance in the affairs of the Academy.

Sangita Kalanidhi Smt. D. K. Pattammal has agreed to preside over our Sadas on the 1st January, 1986 and we are grateful to her for her kind gesture.

I now request Governor Shri S. L. Khurana to inaugurate the 59th Annual Conference and the connected festival of music and dance. I thank you all for coming here in response to our invitation.

INAUGURAL ADDRESS

Shri S. L. Khurana delivered his inaugural address in which he said :

"It gives me great pleasure to inaugurate the 59th Annual Conference of the Music Academy today. This Conference coming as it does in the music laden month of Margazhi represents the high point of the cultural season in Madras. The Music Academy is without any doubt one of the foremost institutions fostering the growth and spread of Carnatic music. I was surprised to know that it owes its origin to a resolution passed by the All India Music Conference which formed part of the session of the Indian National Congress held in Madras in 1927. This institution was the result of the new cultural renaissance so evident in the heady air of the freedom movement.

As an uninitiated rasika of Carnatic music, I would like to view it from the perspective of our Indian heritage and go back to the roots of their great cultural strand. The origin of Indian music has a scientific basis and credit for this goes to seers of the Vedic age who were scientists in the real sense of the word. In fact Sabda Brahman and the pancha mahabhutas constitute the basis of a scientific approach. The Indian word for music is Sangeet, which means 'bringing it all together and expressing it'. The 'all' that is brought together is body, mind and spirit. Ideally the

Indian musician sets out to experience the infinite and to share this striving with the listener. This attitude is central to the practice of music as to the most traditional arts in India.

Music is a melodious confluence of the sapta swaras with infinite variations reflecting the genius of the creator. Our system of music has become a highly developed science through the ages as a common heritage, handed down from Guru to Sishya for intensive development by individual sadhana. They had mastered the nuances of each of the swaras and has also set off an enchanting journey of illuminating them and synthesising each with the rest of them in innumerable ways creating in the process a cosmic fusion of soul-stirring melodies.

Let us look at the Dravidian inheritance. The 'Tolkappiyam' one of the oldest classics which is really a grammar of Tamil gives us valuable information about the state of music in the second century BC. According to Mr. V. K. Narayana Menon the passages from the 'Silappadhikaram' of Elango Adigal are clear and lucid statements on music, musical instruments, styles of playing, subleties of tuning, finesse in performance that the academic scholarly treatises hardly ever provide. I doubt if there is any literature which describes musical theory and practice with such consummate skill, in language so clear. meaningful and communicative as the passages in the Silappadhikaram' written about 1,700 years ago and what is unique is their relevance to us even today.

Most historians of music consider the Natya Shastra, the Brahaddeshi and the Sangita Ratnakara as the important landmarks till the medieval period, From the Natya shastra to Brahaddeshi is a leap of several centuries but between the two, there are vital and meaningful links. We have the Kudumiyanmalai inscriptions which establish the linkage between the jaatis of the Natya shastra and the Ragas of the Brahaddeshi. The first use of the term 'Carnatic' to represent the music of the South is perhaps in the Sangita Ratnakara written by Sarnga Deva a Kashmiri who lived and worked in the South during 1210-1247. From the period

of Sangeeta Ratnakara, the path is quite clear. Carnatic music acquires a distinctive style with the arrival of composers as we understand the word in the 15th century. Annamacharya who can be described as the father of the Kriti, Purandaradasa, the Pitamaha of Carnatic music, and Kshetragna who gave the pada form to Carnatic music lead us to the 18th century which is without doubt the golden age of Carnatic music.

Under the patronage of the Maratha Kings, Carnatic music reached dizzy heights in the soul-stirring contribution of the trinity-Tyagaraja, Muthuswamy Dikshitar and Syama Sastri. Listening to a Syama Sastri composition in Ananda Bhairavi makes one marvel at the confluence of words and music so truly and subtly matched. Tyagaraja occupies a unique position in Carnatic music. Few, if any, in the history of music seem to have been able to transmute into a musical language with such effect, the simplicity of faith, the ecstasy of a prayer granted and above all, a feeling of the imminence of God. If Syama Sastri was the most lyrical of the trinity with a penchant for subtleties of laya, Tyagaraja was the most prolific of the three, with the widest range of passion and invention, and Muthuswami Dikshitar was the intellectual, the grammarian who in musical taste, exhibited much catholicity, He in fact used music as an aid to the intellectual perception of God.

To one who has long cherished the Hindustani music tradition and has only recently been initiated into the subtleties of Carnatic music, it appears that they are the two facets of the essential truth of Indian music. With common roots they have grown as separate banian trees, The Melakarta scheme of Venkatamakhi is a unique feature of Carnatic music providing for it a structural frame. The classification of Talas is again distinctive in Carnatic music. When we delve into history, we find that at the roots, the commonground is all too apparent. The differentiation in styles is a later development. The classification of the ragas and he organisation of the talas shows both the likeness of the two systems and their variations. There are shared concepts with differences in emphasis. Carnatic music is to my mind more intel-

lectual in character and the Hindustani system more emotional, I would like to commend the Music Academy's initiative in focussing on the two systems getting artistes of renown in the Hindustani music to enable the music loving public of Madras and the discerning musicologists steeped in the Carnatic tradition to appreciate the developments in that system.

The Music Academy has a long history of commendable activities and achievements to its credit. It has been organizing periodical musical conferences, bringing together leading artistes and persons learned in the Sastras and in the Sampradaya to effect a reconciliation between the theory and practice without repressing the natural development of an evergrowing art. "A summary of Raga Lakshana' as emerging from these discussions, and published in 1952 remains an authoritative book on the subject. The concerts arranged by the Academy have provided substantial opportunities for musicians to enlarge their repertoire and bring into vogue many a forgotten masterpiece. In fact the Tyagaraja centenary celebrations of 1946 which enabled the exposition of several of his less known and rare pieces led to a revelation of the scope and nature of his repertoire. Likewise was the case with Muthuswamy Dikshitar's birth bi-centenary in 1975. The lectures organized in the Annual Conference are, I am told, listened to avidly by the music loving public of the city. The institution of several awards has provided a further incentive to musicians to strive for excellence.

Let me now turn to a few major issues which seem relevant in this forum of knowledgeable critcis, musicians and Rasikas. Not a day passes without our hearing the lament that assailed by the competition from light music, pop music and what have you, Carnatic music is losing ground. There are those who recall with fond memorles the splendid chamber music concerts which not only thrilled the knowledgeable audience but also enabled the musician to explore the frontiers of his talent. Today he has to be content with the listeners who may not have been initiated even into the basics of the great art of Carnatic music. The need to improvise to pander to such tastes, in order to survive is regrettable It is up to institutions like Music Academy to cherish and pass on

to posterity the classical traditions of music and dance in their prestine purity, I would like to suggest for consideration whether the Music Academy cannot establish some linkages with several other Sabhas in the city whereby the audiences, namely the members of these Sabhas and others can be encouraged to attend music appreciation classes. I am sure that given the proper organisation and will, it should be possible to commence a major movement in the City of Madras. With a Teachers College of Music, a useful library and a bureau of information, the Music Academy is best equipped to be in the vanguard of such a movement. It is again a matter for consideration whether music appreciation classes of the classical tradition should not be an integral part of our school curriculum. Without [getting bogged down in arguments on the systems the effort should be to tune the young ear to raga and tala. Music is symbolic of the soaring spirit of man and should not be fettered by parochialism, or other similar considerations. The school music appreciation class with the classical tradition, Tamil and folk music should enable the young student to strike a cultural chord and then proceed to explore for himself the joy of music.

I am particularly glad that the Academy has devoted special attention to the younger generation. in recognizing and bringing to the fore new and undiscovered talent. The allotment of two series of concerts to younger artistes symbolises the special interest, The initial encouragament thus received by them has been of immense benefit in their career and some of them have already established themselves as musicians of repute. All upcoming musicians have to work hard on the essentials of good music. They should be imbued with the ambition to become consummate vidwans refraining from imitations. The use of notation in assisting the search for excellence should be considered particularly by the younger artistes,

One interesting feature, which appears to me to be a healthy trend, is the mastery of instrumental technique amidst the younger generation, By dint of diligent practice and radiant talent, it has

captured the imagination of rasikas. Is it a pointer to further experimentation in greater orchestration in Carnatic music? Could the Music Academy consider making a concerted effort in synthesising an Indian system of orchestration, although an individualistic tradition seems to stand in the way.

The third aspect which I would like to highlight is the need for intensified research into the rich heritage of Carnatic music. While the Music Academy has an ambitious programme for conducting research on musical subjects, it might like to speed up publication ol rare manuscripts after thorough scrutiny, Much of the music of the past vidwans is still unknown, Unfortunately the exquisite performance of many of these great artistes is lost to us since preservation techniques as we know them now were then non–existant. The Music Academy may perhaps like to take upon itself a complete survey of Carnatic music. It might assemble the material available from all private collections. Using techniques like micro-filming, rendering into notation and recording in tapes, a complete music library could be attempted by the Music Academy. I am sure many of the leading industries and business houses would not hesitate in providing the funds required for this effort. While I am glad that the Music Academy has already to its credit a number of publications and republications besides a journal of repute, its avowed purpose of preserving for posterity the Carnatic music tradition will not be complete if it does not attempt this major task of brlnging together the entire available information and build up a major library. The new building which accommodates the library among many other facilities would perhaps require further expansion to facilitate this effort. I hope that the experts and the organizers of the Music Academy would give some thought to this suggestion.

Lastly I would like to refer to some trends in music styles. The short two hour mode adopted in present day concerts seems to stifle the artistes' ability to reveal his talent. The hurry to get through a set format seems to restrict the soaring spirit of revela–

tion that good music shouid be. Reverting to the four hour format would probably be opposed by most of the organizers as lacking in present day audience appeal. I would nonetheless like to suggest some experimentation in effecting a compromise and In attempting a longer session since it does take time in a good music concert to build up and reach heights of excellence. Quality and not quantity should be the watchword. Taking an outsider's view I would once again like to plead for the supremacy of the melody over technical virtuosity. The test of a good concert should realiy be the haunting nature of the melody, It should make the Rasika thrilled recollecting those blissful moments with joy and satisfaction. Great compositions with a perfect placement of Raga and laya which give complete Anandam to the Rasikas should not be disturbed. Vocal training cannot be substituted by a display of pyrotechnics. These are some of the permanent as–pects which need to be recollected particularly at a time when radition and modernity seem to be cast in an inevitably adversary situation.

I deem it a great honour and privilege to inaugurate the Annuaf Conference of the Music Academy which has over the years come to represent the 'Carnatic musicians' 'kshetra,. Carnatic music cannot be reduced to an art form requiring resurrection. Its rasikas will, I am sure, foster and nurture this great tradition handed down to us from generation to generation. The cultural effervescence which so symbolised the age of the Trinity may not be still with us but I see in the younger generation a new bubbling spirit, a spirit of enquiry, a soaring surge towards excellence which bodes well for the future. With these words I have greet pleasure in inaugurating this Annual Conference,

VOTE OF THANKS

Sri T. S. Parthasarathy, Secretary of the Academy, proposed a vote of thanks.

ELECTION OF PRESIDENT

Sangita Kalanidhi Dr. V. Doresamy Iyengar proposed Vidvan Dr. S. Ramanathan to be the President of the 59th Conference. The proposal was seconded by Smt. D. K. Pattammal. Vidvan Dr S. Ramanathan then delivered the following Presidential address :

"Your Excellency the Governor of Tamilnadu, President and office bearers of the Music Academy, Members of the Experts Committee, Vidvans, Vidushis, Ladies and Gentlemen :

At the outset I wish to express my heartfelt thanks to the authorities of the Music Academy and Members of the Experts Committee for selecting me for the rare honour of presiding over the 59th annual conference of this august body. I have accepted this heavy responsibility in the confidence and hope that all of you will co-operate with me and give me your valuable advice and full assistance in the conduct of this conference. My feeling of joy and fulfilment is all the greater when I realized that this unique houour, coveted by every Carnatic musician, was conferred on three of my Gurus, Tanjore K. Ponniah Pillai, Tiruvaiyaru Sabhesa Aiyar and Tiger Varadacharya in the fourth decade of this century. My mind harks back to 1934 when our Principal Sabhesa Iyer brought some 20 music students to Madras to attend the Music Academy Conference over which he presided. It was then that I first saw and heard the giants ol those days in the field of music like Tiger Varadacharya, Gayaka Sikhamani Muthayya Bhagavatar and Mysore Vasudevacharya. The morning deliberations as well as the evening concerts by stalwarts left an indelible impression on my young mind.

As regards my own musical background, I must mention with profound gratitude my early teachers Tirukoilur Ramudu Bhagavatar and Manalurpettai Subrahmanya Dikshitar who taught me the initial lessons. After I joined the Annamalai University, a galaxy of teachers like Ponniah Pillai, Sabhesa Iyer, Tiger Varadacharya, Sattur Krishna Iyengar and Madurai Subrahmanya Iyer

initiated me into the intricacies of Carnatic music and later Valadi Krishna Iyer and Vina Devakottai Narayana Iyengar.

I feel I should express my indebtedness to Nagaswaram Chidambaram Vaidyanatha Pillai, Karaikudi Vina Brothers, Anayampatti Jalatarangam Subbier and many other vidwans who helped me to enrich my knowledge of music.

My association with the Music Academy has been long and fruitful. Except for a few years I spent at Pudukottah, I never missed the conference sessions of the Academy from 1944 onwards. The raga lakshana discussion, in which almost all the stalwarts participated, was an education in itself. I vividly remember one particular session on Tanam singing which Tiger Varadacharya requested Vasudevacharya to initiate.

Later I myself started participating in the morning deliberations, In 1956 I read my first paper on the musical scales described in the Cilappatikaram. I shall always remember the encouragement given to me by the late Dr. V. Raghavan which made me study several ancient treatises on music. Another blessing in my life was when I, along with Sri B. Rajam Iyer, was connected with the Tamil edition of the Sangita Sampradaya Pradarsini of Subbarma Dikshitar, a monumental publication brought out hy this Academy. I was overjoyed when, in 1979, I was invited to deliver the Dr. Raghavan Shashtyabdapurti Endowment lecture on Vidyaranya's 'Sangita Sara' about which I received rare material from Sri T.S. Parthasarathy.

Gurukula versus Institutional Training system.

I was extremely fortunate in my teachers while studying at the Annamalai University. Our life as students was like that of a gurukula institution. Though the classes were supposed to be held from seven to ten in the morning and from two to five in the afternoon, we were practically at the residence of our teachers all the time. Our teachers transmitted their knowledge to us without any reserve.

Music Teaching in the West.

When in 1964 I was called to U.S.A. to teach South Indian music at the Wesleyan University, I took the opportunity to visit almost every school in Connecticut to study the methods of teaching music there. In U.S.A. they start teaching music to children even in the nursery stage. Their belief is that no child is unmusical and it is astounding that every child is initiated not only into the 3 'R' s, but also into musical notation. Every school invariably has a choir and a band and the number of young people taking to instruments is simply amazing. It is gratifying that here also more people are taking to instruments now, especially the Violin. It is hoped that our people will also realise the importance of musical education to the young. We can start training them even in the nursery stage as in the West. We may also have the target of having at least one music teacher in every school throughout the State, I understand that this experiment has been very successful in Kerala i.e. every student who passes out of the music colleges there is assured of a job as a music teacher.

Documented History of South Indian Music.

In U.S.A. and Europe universities play a great role in preserving classical music. Societies like the Pro-musica have sprung-up, which undertake research in instruments and the music of the past, and try to produce the music as it was played at the time of its composition. This helps to study the history and evolution of the music down the ages. A well-documented history of the music of South India needs to be written. Sources like the Sangam Tamil classics, Cilappatikaram and its two commentaries, Bharata's Natya Sastra, Brihaddesi, Sangita Ratnakara. Sangita Sara, Chaturdandi Prakasika. Panchamarabu etc have to be studied with this end in view. Bharata in his Natya Sastra has paid a glowing tribute to the people of the South for their adeptness in the fields of vocal music, dance and instrumental music, and proceeds to define the South as the region lying between the Vindhya mountains in the North and the ocean in the South, i,e., the region where the four languages Tamil, Telugu, Kannada and Malayalam are spoken today.

Preservation of the authentic versions of compositions.

The concept of Raga is unique to Indian Music and the study of its evolution down the ages is a fascinating one. In the ancient Tamil land the Pann system was evolving independently and about the beginning of the Christian-era the North and the South seemed to have fused into one musically, In the Tamil Country the seventh and the eighth centuries witnessed a spate of music, when the Alwars and Nayanmars enriched our music through their innumerable devotional hymns in Tamil. We are able to recognise many ragas in these hymns. i.e. ragas like Kedaragaula. Pantuvarali, Sankarabharanam, Nilambari, Ahiri, Navaroj, Yadukulakambhoji, Kambhoji, Bhairavi, Saurashtram etc, If one listens to the Tamil Tevaram hymns, Yaksha Gana of Karnataka in Kannada, the Padas of Kshetrajna in Telugu or the Kathakali songs in Malayalam, one is bound to be struck by the fundamental unity underlying all of these forms. There seems to be a contunity in tradition though new ragas have emerged from time to time as evidenced by the mention in the Sangita Ratnakara of Purvaprasiddha ragas and Adhunaprasiddha ragas i.e., ragas which have come into currency now.

By the 15th century the concept of Mela and Janya took shape and thanks to Venkatamakhi (17th Century) the melakarta scheme adumbrated by him opened up new vistas and later composers like Tyagaraja, Dikshitar and a host of others enriched our music through their immortal compositions. If we want to preserve our musical tradition, these compositions have to be preserved for posterity in their authentic forms. Institutions like the Music Academy can play a vital role in such a project. Authentic versions may be both recorded and published in book form with notation.

Music Appreciation Courses.

My experience in the West has also enabled me to know the value of music appreciation courses for the benefit of the common man. Here also the Academy may step in and organise such courses under its auspices.

Our Bhajana Paddhati

Last year Sangita Kalanidhi M. S. Subbulakshmi suggested at this Academy the starting of Bhajana programmes and I welcome the suggestion with all my heart, As in the Olympics, participation is the most important thing and our Bhajana Paddhati affords ample scope for audience participation.

I once again thank the Music Academy for the unique honour conferred on me and earnestly request Vidwans, Vidushis and others to give me all advice and co-operation for the successful conduct of this 59th Conference.

CONFERENCE SOUVENIR

The Souvenir, which was brought out on the opening day, contained an account of the Music Academy from its inception and its activitles and the following articles :—"Nine Sangita Gems" by T. T. Krishnamachari; 'Tyagaraja' by T. T. Vasu; 'Patterned Music' by K. Chandrasekharan; 'Bharatanatyam and allied dances' by T, S. Parthasarathy, 'S. Ramanathan, Unique Performer and Theorist' by T. S. Parthasarathy; ' The Presidential Address' by Dr. S. Ramanathan and 'Dr. S. Ramanathan: a Tribute from an American Musicologist' by Dr. Bruno Nettl,

59th ANNUAL CONFERENCE

EXPERTS' COMMITTEE MEETINGS, 1985-1986

AGENDA OF THE CONFERENCE

AT THE T. T. KRISHNAMACHARI AUDiTORIUM

8 a m. to 11 a.m.

Daily from 21-12-1985

President · Dr. S. RAMANATHAN

Saturday, 21st Dec. 1985

Tevara Isai by Sri T. A. S. Thakkesi

Smt. Vidya Sankar	Sruti Vina
Smt. Gowri Kuppuswamy & Sri M. Hariharan	Darus in Carnatic Music
Sangita Kalanidhi Dr. Mysore Doreswamy Iyengar	Vina demonstration

Sunday 22nd Dec. 1985

Devotional Music by Gana Priya

Smt. Asha Nath	Bhagavad Gita in musical form
Bhagavata Mela troupe from Melattur	Select scenes from the Bhagavata Mela dance dramas.

Monday 23rd Dec. 1985

Namavalis and Gopika Gitam by Harikrishna Mandali

Sri B. Rajanikanta Rao	Gadya Prabandhams in temple music tradition in South India
Prof. Lewis Rowell	The Ancient Tala system – A Comparative Approach.
Smt. Gomati Viswanathan	Rare Janya ragas handled by Tyagaraja

Tuesday, 24th Dec. 1985

Select songs from Tyagaraja's Nauka Charitram by Nada Ranjani

Sri Tiruchi Sankaran	Improvisation in Indian music, with special reference to its rhythmic aspects
Sri S. Rajam	The raga Vakulabharana
Sri B. Rajam Iyer	Ariyakudi Ramanuja Iyengar's services to Carnatic music.

Wednesday, 25th Dec. 1985

Mylai Thiruppugazh by Sri M. Sankaranarayanan and party of the Thiru Mylai Singaravelar Thiruppugazh Sabhai

Sri S. R. Janakiraman	Muthusvami Dikshitar's contribution to Carnatic music : Dikshitar's 150th death anniversary feature. (Dr. V, Raghavan Shashtyabdapurti Endowment Lecture)
Dr. S. Ramanathan	Ragas in vogue before the musical Trinity.

Thursday, 26th Dec. 1985

Kritis of Annamacharya by Sunadamala of Hyderabad

Smt. Sitamani Srinivasan	Select Tana Varnas of the present century.
Smt. Geetha Bennett	The History of the Mandolin.
Smt. Kannamma Sarma	Edited version of Tyagaraja's 'Nauka Charitram'.

Friday, 27th Dec. 1985.

Devotional Hindustani music by M.O. Srinivasan

Smt, Anasuya Kulkarni	The Music of Papua New Guinea
Sri T. V. Rajagopalan	Gopalakrishna Bharati & Nandanar Charitram - a study
Sangita Kalanidhi Sri T. N. Krishnan	Techniques in playing the Violin.

Saturday, 28th Dec. 1985.

Stotras of Vedanta Desika by Sriramnagar Ladies Club

Sri Arudra & Kum. Rama	Telugu padams before the 17th century.
Mrs. Deborah Sharpe-Lunstead	The History of the Viol
Kum. Padma Subrahmanyam	The Compositions of Venkatamakhi,

Sunday, 29th Dec. 1985.

Kritis from the Prahlada Bhakti Vijayam by Tiruvaranga Kuzhuvinar

Miss Takako Inoue	Japanese music and Indian music - a Comparison

Mrs. Fiorella Rossi Pasotti & Kum. R. Abhiramasundari	The Kriti form in Carnatic music,
Kum. Lakshmi Viswanathan	New Repertoire for Bharata Natyam.

Monday, 30th Dec. 1985.

Devaranamas by H. H. Vidya Bhushana Tirtha of Sri Subrahmanya Mutt, Karnataka

Sri S, Natarajan	The Sopana music of Kerala.
Students of the Rabindra Bharati University, Calcutta	Contribution of Gurudev Rabindranath Tagore in the field of dance-drama.
Members of the Experts Committee.	Discussion on raga lakshana.

Tuesday, 31st Dec. 1985.

Tiruppavai by Soundarya Ladies Association

Dr. S. Seetha	Svaragati and Grouping of ragas.
Sri Titte Krishna Iyengar	Rare compositions of Mysore Bidaram Krishnappa
Members of the Experts Committee.	Discussion on raga lakshana.

Wednesday, 1st Jan, 1986.

Devotional music by Students of the Teachers College of Music, Music Academy.

Smt. Prabha Atre	Contemporary Forms in Hfndustani music.
Smt. Chandralekha	The changing phases of Bharata Natyam.

CONCLUDING FUNCTION.

Meetings of the Experts Committee

21st DECEMBER 1985

The meeting of the Experts Committee, convened in connection with the 59th Conference of the Music Academy, commenced today with the singing of devotional songs by Sri T. A, S. Takkesi. Dr. S. Ramanathan, President of the Conference, was in the chair. The songs rendered by Sri Takkesi included 'Kaittala nirai' (Nata), 'Ni tattuvam' (Suddha Panchamam) and 'Akaramumagi' (Suddha Saveri).

Smt. Vidya Sankar, Member of the Academy's Experts Committee, presented a lecture on the Sruti Vina and demonstrated on a special instrument devised by her. She was assisted by Sri Mukul Mishra, Sitar artiste. The speaker said that to understand the subtleties and nuances of srutis, musical phrases typical of the character of the ragas had to be studied in depth. Smt, Vidya played and sang a number of ragas to illustrate her points and these included Saveri, Malahari, Nata, Dhanyasi and Padi.

Dr. M. Hariharan presented a paper on the subject of 'Darus in Carnatic music'. He said that the type of composition known as Dhruva in the olden days was the progenitor of the musical form now known as Daru. It was essentially a story song and in some cases an entire dialogue was put in the form of a Daru. A plethora of charanas was one of the charateristics of the Daru. Usually the madhyama kala was adopted and Chapu tala largely preferred.

The earliest Daru is encountered in Vijayaraghava Nayak's Yakshagana 'Vipranarayana Charitram' and many such compositions were written for music plays enacted in the royal court at Tanjore. It was at the hands of Shahaji, the Maratha ruler, and his brother Tulaja, that this musical form attained perfection and popularity. There were different kinds of Darus like Patra pravesa Daru, Samvada Daru, Jakkini Daru etc with sahitya passages in Marathi, Telugu and Kannada. Arunachala Kavi's

'Rama Natakam' in Tamil contained more than 200 Darus and in the Nandanar Charitram of Gopalakrishna Bharati, the form was 'called 'Iru Sollalankaram'. Muthuswami Dikshitar's daru 'Ni sari sati' in Sriranjani is well-known. Modern composers like Muthayya Bhagavatar have also composed Darus.

The Darus demonstrated during the lecture included the svarakshara daru 'Sarigamapadhani' as a regamalika by Shahaji, 'Bhuloka Kailasa' in Kuranji by Tulaja, and 'Indukemi' in Varali by Tyagaraja (Nauka Charitram).

Vidwan Mysore Doreswami Iyengar gave a model concert on the Vina in the Mysore style of playing. He played 'Tera tiyaga rada' (Gaulipandu), 'Kanna tandri' (Devamanohari) and 'Ni chittamu' (Dhanyasi.) The raga Sankarabharanam was taken up for elaboration and tanam and the kriti 'Mariyada gadura' by Tyagaraja was rendered.

22nd DECEMBER, 1985

The Gana Priya group rendered devotional music at the commencement of the meeting. Songs in Tamil, Telugu, Kannada, Sanskrit and Hindi by composers like Annamacharya, Purandara Dasa, Narayana Tirtha, Tyagaraja and Papanasam Sivan were melodiously rendered by the group.

Smt. Asha Nath from New Delhi presented a unique feature in which 75 slokas culled from the 18 chapters of the Bhagavad Gita were rendered in about 20 classical ragas of Hindustani music. In between the rendering of slokas, the speaker gave an English commentary describing the situation in which Lord Krishna preached the Gita to Arjuna during the Mahabharata war. Lord Krishna's advice to Arjuna to overcome his mental dejection, stand up and fight the Kauravas was brought out effectively by both the music and the commentary. Sri Apte on the Tabla and Sri Gh anshyam on the flute accompanied the singer.

The Bhagavata Mela Natya Vidya Sangam, Melattur, presented a selection of dance sequences from the dance dramas of Melattur. Introducing the subject, Dr. S. Ramanathan, President of the Conference, said that several Brahmin families practising the Kuchipudi style of dancing in Andhra Pradesh were invited by ruler Achyutappa Nayak of Tanjore to settle down in some villages in the Tanjore District. Melattur was also known as Achyutabdhi. These families enacted during temple festivals a number of dance dramas of the Yakshagana type written in Telugu. The main playwright was Melattur Venkatarama Sastri, a senior contemporary of Tyagaraja. All the roles in these dramas were enacted only by males.

The group from Melattur presented scenes from the Rukmini Kalyanam, Usha Kalyanam, Prahlada Charitram and Harischandra. Some of the songs were merely sung by the musicians and the others were danced by the various characters figuring in the dance dramas. The ragas employed by Melattur Venkatarama Sastri included Anandabhairavi, Ghanta, Ahiri, Pantuvarali and Sama, all of which had a tinge of Carnatic music of the sixteenth century, The Patrapravesam of Hiranyakasipu in the Prahlada Charitram was forcefully presented by a member of the group. The abhinaya of the actors who assumed the roles of Chandramati in Harischandra, and Lilavati in Prahlada Charitram was full of pathos against the background of plaintive ragas like Ghanta and Ahiri.

23rd DECEMBER 1985

The meeting commenced with the singing of Vinayaka Stuti and Namavali by the Harikrishna Mandali. The group also sang the Gopika Gitam and Rass Lila from the Bhagavatam as raga malikas and concluded with a Namavali.

Mr. Lewis Rowell, Professor of Music, Indiana University, U.S.A. read a paper on the 'Ancient Tala System-a comparative approach'. The speaker said that the remarkable edifice of early rhythmic thought and practice was erected by such

authors as Bharata and Dattila. The ancient and modern tala systems have been compared but not as often as one would like. There were many comparisons between tala practices and the rhythm of Western music. The point of these comparisons is to suggest what is 'universal' in the Indian achievement. Laya is defined in the early texts not as a rate of events but as the interval between events.

A scrutiny of the early sastras showed that three distinctive features cold be identified and these are, an important formal archtype, progresion from one formal unit to another and a preference for the systematic permutation of patterns. The ancient system of Tala must be reckoned among India's most profound and sophisticated conceptual achievements and the modern practice of Carnatic music preserved the most vital and distinctive features of the ancient tradition.

Sri B. Rajanikanta Rao presented a lecture demonstration on Gadya Prabandhas in the temple music tradition of South India. The speaker said that a Gadya Prabandha sounded like a viruttam and it could be sung as a song with laya. Most of the regional languages of India had Gadya Kavyas or Vachana kavyas but Gadya prabandhas were associated with music. A Gadya Prabandha which did not have prosody or tala was called churnam or churnika. The first known lyricist in Telugu was Krishnamacharya of the 13th century and he was stated to have composed four lakhs of vachanas. The Vira Saiva saints of Karnataka like Basavesvara and Akka Mahadevi composed Vachanas, which were being sung even today in Karnataka. The speaker sang a number of examples and also explained the ragas in which Gadya Prabandhas were sung in different temples in South India.

Smt. Gomati Viswanathan, member of the Experts Committee spoke on rare janya ragas handled by Tyagaraja. Among the trinity, it was Tyagaraja who introduced stunning innovations both in the structure of the compositions and in the variety of musical presentation. He handled both mela ragas and janya ragas with

equal dexterity, His janya ragas were mostly taken from the Sangraha Chudamani of Govinda but there were many apurva ragas which appeared to be Tyagaraja's own creations. In some apurva ragas he composed only one piece and no composer either before or after his time had handled these ragas. By way of illustration the speaker sang Kritis in Kalavati, Purnalalita, Chhayatarangini, Takka, Desya Todi and Gauri.

24th DECEMBER 1985

The Nada Ranjani group sang selections from Tyagaraja's Nauka Charitram at the commencement of Tuesday's meeting of the Music Academy's Experts Committee. The songs included 'Sringarinchukoni' (Surati), 'Vadanu jaripe' (Saranga) 'Evaru manaku' (Devagandhari) and 'Gandhamu puyyaruga' (Punnagavarali).

Sri Trichy Sankaran, Professor of Music, York University Ontario, presented a lecture demonstration on 'Improvisation in Indian music with special reference to its rhythmic aspects.'

The speaker said that improvisation was the touchstone of musicianship since early times and had been defined as the art of making spontaneous music according to a logical pattern. Indian music has been categorised as Kalpita Sangita and Manodharma Sangita, the latter meaning improvisation. Melody, rhythm and tempo were the chief elements manifested in manodharma sangita, which comprised Raga alapana, tanam, niraval, svarakalpana and tanam, niraval, svarakalpana and tani avartana (for percussion instruments). Niraval in Carnatic music was a type of improvisation derived from a composed piece, but alapana was a melodic improvisation in free rhythm. The speaker added that there was an undercurrent of unmeasured rhythm in alapana also. An enormous vocabulary of structural material would be found in a drummer's repertory, The drummer at each point focussed on the eduppu of the piece and developed his play with cadences designed to culminate at the point of eduppu. Improvisation in Carnatic music, was derived from traditional models and there was

much give and take between composition and improvisation. The speaker played on the mridangam a number of phrase-patterns to illustrate his points.

Sri S. Rajam, member of the Experts Committee, gave a talk on the raga Vakulabharanam and sang excerpts from a number of kritis by different composers to illustrate his points. The speaker said that Vakulabharanam was the 14th mala in the scheme of 72 melakartas and was known as Vativasantabhairavi in the Kanakambari nomenclature. Dikshitar's kriti in this raga was 'Prasanna Venkateswaram'. Tyagaraja's song 'Eramuni' contained the distinct contours this raga which, the speaker added, was wrongly described as a combination of Mayamalavagaula and Todi. The other composers who had handled this raga included Garbhapurivasa, Pallavi Seshayyar, Mysore Vasudevacharya and Kotiswara Iyer. Sri Rajam was assisted by Kumari Narmada Gopalakrishnan and Smt. Vijayalakshmi Subrahmanyam.

Vidwan B. Rajam Iyer, Principal of the Academy's Teachers College of Music, spoke on the contribution of his guru Ariyakudi Ramanuja Iyengar to Carnatic Music. Introducing the subject, Dr. S. Ramanathan, president of the conference, said that Ramanuja Iyengar was a doyen among vocalists in his century and was veritably a guru to all musicians.

Sri Rajam Iyer said that Ramanuja Iyengar maintained the classical values of music throughout his performing career. He never omitted to sing a varnam at the commencement of his concerts and later some kritis of Tyagaraja and at least one composition of his guru Poochi Srinivasa Iyengar. He always gave of his best to his listeners and his well-arranged concsrts became models for others to follow. His alapanas presented the soul of the ragas handled and were not svara-oriented. He always made it a point to include Tamil songs, Viruttams, Tiruppavai and Rama Nataka Kirtanas in his concerts and his musical versions of these were the most attractive and acceptable. Sri Rajam Iyer sang portions of a number of compositions in the Ariyakudi style by way of illustration.

25th DECEMBER 1985

The meeting commenced with the singing of Mylai Tiruppugazh by Sri. M. Sankaranarayanan and party of the Thiru Mylai Singaravelar Tiruppugazh Sabhai. The songs rendered included 'Amarum amarar', 'Ikala Varutirai', 'Tiraivar Kadal' and 'Niraitaru Mani'.

Prof. S.R, Janakiraman of Tirupati delivered the Dr, V. Raghavan Shashtyabdapurti endowment lecture on Muthuswami Dikshitar's contribution to Carnatic music. Shri T.S. Parthasarathy, Academy Secretary, announced that the subject of the lecture had been selected to mark the 150th death anniversary of Dikshitar. He added that Dr. Raghavan had specialized in a study of Dikshitar and his compositions and had written a Sanskrit Kavya called 'Sri Muthuswami Dikshita Charitam'.

Sri Janakiraman observed that all music prior to the Trinity was either too technical or too devotional in character. Musical aethetics was somewhat lacking in the early compositions but they set the stage for the advent of the Trinity on the musical firmament, Dikshitar always had his eyes on the music of the past and had adopted mostly the asampurna mela system of Venkatamakhi, He was an epic composer and revelled in the slow tempo which made his musical style different and distinct. The speaker added that reading between the lines, Dikshitar's kritis revealed the fact that he had at his command the entire body of ancient learning and musical wisdom. Prof. Janakiraman dealt with the themes of Dikshitar's Kritis, their serenity, poise, rhythmic setting and prosodical beauties. He sang a large number of examples to illustrste his points and concluded with the chaturdasa (14) raga malika 'Sri Viswanatham bhajeham' one of the masterpieces of Dikshitar.

Dr. S. Ramanathan, president of the conference, presented a lecture demonstration on ragas in vogue before the music Trinity. He said that the history of Carnatic music could be divided into the pre-Trinity and post-Trinity periods like the Baroque,

Ranaissance and Romantic periods of Western music. Sarngadeva in his Sangita Ratnakara mentions some ragas as Purva Prasiddha ragas (ancient ragas) and some as Adhuna Prasiddha ragas (popular in his time). The speaker said that some of our old ragas like Bhairavi, Kedaragaula, Ahiri, Saurashtrem and Madhyamavati were found in the Tevaram music of Tamilnadu. It was noteworthy that Tyagaraja had used mostly ancient ragas for his Utsava Sampradaya kirtanas as he intended.them for group singing. Ragas !ike Todi, Punnagavarali, Chenchurutti, Dhanyasi and Bhupalam figured in his Utsava Sampradaya and Divyanama kirtanas.

26th DECEMBER 1985

When the Experts Committee met on Thursday, the Sunadamala group of Hyderabad sang sankirtanas of Tallapaka Annamacharya. The songs rendered included 'Chalada' (Gambhira Nata), 'Vade Venkatadri' (Vasanta), 'Papa punyamulu' (Hamsanandi) and 'Intakante' (Surati).

Smt, Sitamani Srinivasan presented a lecture demonstration on select tana varnas of the present century. She was accompanied by Smt. Savitri Satyamurtl on the Violin, Sri Umayalpuram Mali on the mridangam and students of Dr. S. Ramanathan.

The speaker said that Varnas weie scholarly compositions and were elaborate melodies replete with raga bhava. It required great skill on the part of a composer to write good tana varnas and this explained why the number of tana varna composers was small. One of the earliest composers of tana varnas was Govindasamayya (C-1680-1710) of Karvetinagar who was known as 'Tana Varna Margadarsi'. Later a galaxy of composers wrote tana Varnas and some of them like Pachimiriam Adippayya and Pallavi Gopala Iyer became renowned exclusively for their varnas. The speaker added that the tradition of composing varnas continue d and Dr. Ramanathan, the president of the con-

ference, had written more than a dozen varnams. By way of demonstration the group rendered 'Pagavari' (Hamsadhvani-Patnam Subramanya Iyer), 'Kamalakshi' (Yadukulakambhoji-Tiruvottiyur Tyagayyar), 'vanajaksha' (Varali–Ramnad Srinivasa Iyengar), 'Sri Rajamatangi' (Suddha Dhanyasi-Muthayya Bhagavatar) and 'Karunaikkadale' (Kalyani-Tiger Varadacharya). Smt. Geetha Bennett from California read a paper on the history of the Mandolin. She said that the Mandolin belonged to the lute family and its name was possibly derived from the word mandole, an older instrument of the same type, The first known literary reference to the instrument was found in an Italian annotation dated 1685.

Smt. Bennett said that the Mandolin was held across the body and played with different plucking techniques. She played recorded music to explain the difference between the Western method of playing and the one adopted by the boy prodigy Master U. Srinivas of Madras.

Smt. Kannamma Sarma of Ottawa (Canada) presented an edited version of Tyagaraja's opera 'Nauka Charitram'. Introducing the speaker, Sri T.S. Parthasarathy, Secretary of the Academy, said that Smt. Sarma had learnt the songs of the opera from Prof. P, Sambamoorthy himself as early as in 1935. He added that the Nauka Charitram, which was probably the earlier of the two operas written by Tyagaraja, was unique because it mentioned the family name (inti peru) of the composer as 'kakarla' and the name of his guru as Ramakrishnananda. The plot of the opera was not found in the Bhagavatam and was probably a creation of Tyagaraja.

Playing a portable Vina devised by herself, Smt. Sarma sang not only the kritis of the Nauka Charitram but also the padyams which interlinked the various situations in the musical play. She read out the original prose passages in Telugu and explained them in Tamil. The songs rendered included 'Sringarinchu' (Surati), 'Vadanu jaripe (Saranga), 'Evaru manaku' (Devagandhari) and 'Makulamunaku (Surati).

Dr. S. Ramanathan, Conference president, complimented the speaker on her enjoyable presentation of Tyagaraja's fine opera.

27th DECEMBER 1985

At the commencement of the meeting Sri. M.O. Srinivasan and Smt. Tara Anand rendered devotional music in the Hindustani style. They were accompanied by Sri Prabhala Subba Rao on the harmonium and by Sri Saktivel on the tabla.

Smt. Anasuya Kulkarni presented a feature on the music of Papua New Guinea. The speaker said that singing was called Mevaru in the Motu language and the music was essentially that of the people and not of the scholars. The entire community participated in the musical activities of the country. Gods were associated with musical instruments and were given an honoured place. Music played an important role in the different social activities of the people.

Smt. Kulkarni had brought with her drums, seed pods, pan pipes, flutes and wooden trumpets from Papus New Guinea and played on them by way of demonstration.

Sri T.V, Rajagopalan, member of the Experts Committee, gave a lecture demonstration on Gopalakrishna Bharati and his Nandanar Charitram. The speaker said that Bharati was not only a scholar but a competent musician in the Carnatic and Hindustani styles of music. He changed the original story of Nandanar as found in the Periya Puranam and made it more attractive from the aesthetic and devotional points of view. He also put many philosophical and Vedantic ideas into the songs sung by Nandanar in the various situations of the music drama. Smt. Rukmini Rajagopalan and Smt. Sumitra Ratnam rendered a selection of songs from the Nandanar Charitram as illustrations.

Sangita Kalanidhi T.N. Krishnan gave a demonstiation of the techniques adopted by renowned violinists of the past like Dwaram

Venkataswamy Naidu, Kumbakonam Rajamanikkam Pillai, K.S. Venkataramaiah, T. Chowdiah and others. He played 'Hechcharikaga' in Yadukulakambhoji, alapana in Surati and 'Gitarthamu', alapana of Hindolam and 'Samajavaragamana'. and Sindhubhairavi to demonstrate the ghana and naya styles of playing.

Sangita Kalanidhi Semmangudi R. Srinivasa Iyer gave a concert accompanied by Sri. V. Subramaniam and Sri Palai C.K. Ramachandran (Vocal), Sri Chalakudi Narayanaswami (Violin) and Trichy Sankaran (Mridangam).

28th DECEMBER 1985

The Sriram Ladies Club rendered selections from the Stotras of Sri Vedanta Desika at the commencement of Saturday's meeting of the Experts Committee of the Music Academy. The group first rendered the Dasavatara Stotra as a ragamalika and then sang Tamil verses from the Tiruchinnamalai and Amritasvadini in different ragas like Anandabhairavi, Suddha Dhanyasi, Ranjani and Manirangu.

Dr. Arudra. noted Telugu scholar and poet, read a paper on Telugu padams before the 17th century'. The speaker said that the first composer of Telugu padams was Krishnamacharya of Simhachalam (13th century), a contemporary of ruler Prataparudra. Palkuriki Somanatha, who lived during the same period, mentioned a large variety of padams in his work Panditaradhya charitam. Kandukuri Rudrakavi and Tallapakka Annamacharya were also padam composers and the latter wrote a sankirtana lakshanam. Sri Komandur Seshadri of Vijayawada rendered a melukolupu in Bhupalam, a gobbillu song in Mohanam and a Vachana in Kedaragaula as illustrations.

Mrs. Deborah Sharpe-Lunstead presented a lecture demonstration on the history of the viol, a stringed instrument, played

widely in Western Europe from the late 15th to early 18th century.

In the Renaissance and Baroque periods, the speaker said, violo was the generic name for all bowed stringed instruments. The two main types were the 'viola da gamba (leg violin) and the viola da braccio (arm violin) which were the forerunners of the violin family. The viol had a soft resonant sound more suitable to playing of chamber music than to large concert halls.

The speaker demonstrated on the base viola da gamba several compositions of the 16th and 17th centuries and also a p,ece by Marin Marals of the 18th century. She was accompanied on the violin by Mr. Narasimhan of the Madras Chamber Orchestra.

Dr. Padma Subrahmanyam presented a dance demonstration based on the compositions of Venkatamakhi. Sri T. S. Parthasarathy, Secretary of the Academy, who compered the programme, said that Venkatamakhi was not only the systematizer of the 72 Melakarta scheme, but was also a renowned composer of Lakshya gitas and Prabandhas in the Bhandira bhasha, a kind of Prakrit, eminently suitable for music. The Sangita Sampradaya Pradarsini of Subbarama Dikshitar contained 176 such compositions, the mojority of which was Venkatamakhi's. A Prabandha had six angas, like Svara, Biruda, Pada, Tanaka, Patam and Tala and therefore had all the ingredients required for a dance composition.

Dr. Padma Subrahmanyam performed a Lakshya-gita on Lord Venkataswara in Mohanam, the Uma Tilak a Prabandha in Mechabauli on Lord Nataraja and a Kaivara Prabandha in Naryanagaula on Lord Sarangapani of Kumbhakonam. She said that so!kattus furnished by Venkatamakhi himself in his compositions enabled her to chareograph the pieces in the Adavus mentioned in dance treatises of the period like the Sangita Saramrita of Tulaja.

29th December 1985

The meeting commenced with the singing of salected kritis from the Prahlada Bhakti Vijayam of Tyagaraja by Tiruvaranga Kuzhuvinar. The group rendered 'Sri Ganapatini (Saurashtram), 'Sagarundu' (Yamunakalyani), 'Vinata Suta' (Huseni), 'Narada Muni' (Pantuvarali), 'Ennaga manasuku' (Nilambari), 'O Rama Rama' (Nagagandhari) and 'Karunarasakshaya' (Ghanta-mangalam).

Miss Takako Inoue, post-graduate student of the Faculty of Music and Fine Arts, University of Delhi, presented a paper and demonstration on a comparative study of the tone systems of Japanese music and Karnatak music. The speaker said that Japan had been long isolated from other countries and as a result it could develop its own music to express the national culture.

The oldest music which still remained unchanged was the 'Gagaku' court music imported from China 1400 years ago. Based on this and also on chant music, Japan created its own musical tradition one of the specimens being the dance drama called 'Noh' performed with masks.

The speaker added that like in Indian music basically Japanese traditional music was multiphonic and melodic expression was the most important factor. The Japanese musical scale had 12 svarasthanas and melodies mostly had only five notes called 'audava' in Indian music. Some of the Japanese melodies resembled Carnatic ragas like Latantapriya, Suddha Dhanyasi and Gambhira Nate. The speaker sang a number of examples both in Japanese music and Carnatic music to illustrate her points.

Mrs. Fiorella Rossi Pasotti. from San Francisco, the holder of a Sangita Siromani Diploma of the Delhi University, presented a paper-cum-demonstration on the 'Kriti form of Carnatic music'. She said that the kriti forms came under the category of Kalpita sangita or composed music as against manodharma sangita.

Unlike the music of the North, the composer in South Indian music was very important as he wrote the words also. He was therefore called a veggeyakara. The meaning of the word Kriti was that which is composed and it was the most highly evolved musical form in Carnatic music.

The kriti established itself during the golden age of Cartnatic music, viz. 1750 – 1850. The speaker explained the essential angas of a kriti, its sangatis and places where niraval could be done. She also compared it with corresponding parellels in Western music. As illustrations, she sang 'Tulasi dalamulache' in Mayamalavagaula, 'Kalaharana' in Suddha Saveri and 'Mahaganapatim' in Nata. Kum. R. Abhiramasundari and Kum. Radha Venkatachalam assisted the speaker. Kum. Usha (voilin) and Sri Umayalpuram Mali (Mridangam) provided instrumental support.

Kum. Lakshmi Viswanathan presented a feature entitled 'A new repertoire for Bharatanatyam'. She said that because of new ideas, lyrics and techniques like stage-craft emerging at the present time, a new repertoire was essential, especially when the art was entering the 21st century. She first performed abhinaya to a Dhyana sloka in Kambhoji from the 'Raga Mala' of Pundarikavithala (17th century) which was recited and explained by Sri T.S. Parthasarathy. She subsequently presented a dance sequence based on the five elements (Panchabhutas). This was followed by her group performing a tillana in the raga Sivaranjani. The demonstration concluded with Lakshimi Viswanathan performing sanchari bhavas to the line 'Manasukento anandamai' occurring in the kriti 'Ninu Vina' (Todi) by Tyagaraja.

30TH DECEMBER 1985.

His Holiness Sri Vidya Bhushana Tirtha of Sri Subrahmanya Mutt, Karnataka sang devaranamas of Purandara Dass and Kanaka Dasa and other devotional songs at the commencement of Monday's meeting of the Experts Committee of the Music Academy. He also sang 'Lavanya Rama' of Tyagaraja in Purna Shadjam.

Sri Rama Poduval of Pattambi, a disciple of Chembai Vaidyanatha Bhagavatar, presented a demonstration of Sopana Music of Kerala to the accompaniment of the drum Edakka which he played himself. Sri Vijayan introduced the artiste, a winner of this year's Sangeet Natak Academy's national award, Sri Vijayan said that 'ekanta bhakti' or single-minded devotion was the soul of Sopana music, which was performed during pujas and karmas in temples. Sopana music comprised songs which were song from early morning when the deity was woken up from sleep and continued till late in the night, covering the morning puja, sandhya and midnight worship. There was a time schedule for ragas to be employed for these songs like Bhupalam, Puraneer and Desakshi for the morning puja and Nata, Saveri and Sankarabharanam for Sandhya and Ardhajama puja.

The instruments used for Sopana music were the Edakka and the Chengalam. The Edakka was a music cum-percussion instrument in which the notes of a raga could be played by adjusting a string provided inside the drum. Sri Poduval sang a Vinayaka stuti (Desakshi), Siva stuti (Nadanamakriya) Vishnu stuti (Mukhari) and an Ashtapadi.

The students of the Rabindra Bharati University, Calcutta presented a dance feature entitled 'the contribution of Gurudev Rabindranath Tagore in the field of dance–dramas'. Introducing the subject, Dr. Sunil Kothari, Professor and Head of the Department of Dance, said that although Tagore wrote only musical plays like 'Valmiki Pratibha' in his early years, he witnessed many styles of Indian dance later in life which made him write three dance-dramas (Nritya Natya) 'Chitrangada' (1936), Chandalika, (1938) and 'Shyama' (1938). These showed the last stage of development in the poet's lyrical dramas and in them Tagore had created a new type of aesthetic expression where poetry was blended with music, dance and drama and all were of equal importance. The speaker added that the dances which influenced the poet were Manipuri, Garba (Gujarat), Bharata Natyam, Kathakali and Mohini Attam. Tagore was also a great admirer of Balinese dancing.

Assisted by students of the University, Sri Govindan Kutty danced a scene from the play 'Shyama'. The latter half of the feature consisted of dances interpreting verses from the 'Bhanusingher Padavali', which Tagore had written in 1877 in imitation of lyrics by Vaishnava poets like Vidyapati, Chandidas and Govindadas. Tagore had signed these lyrics as 'Bhanu' which was a substitute for 'Ravi'.

Members of the Experts Committee took up for discussion the lakshanas of Sarasvatimanohari, Purnachandrika, Janaranjani and Kannada. It was found that there were slight differences in the versions of these ragas as handled by Tyagaraja and Muthuswami Dikshitar. The Vidvans who participated included Sri Semmangudi Srinivasa Iyer, Sri S. R. Janakiraman, Sri V. S. Gomatisankara Iyer, Sri Titte Krishna Iyengar, Sri C. S. Krishna Iyer, Dr. S. Sita, Sri V. V. Narasimhacharya. Sri S. Parthasarathy, Sri P. K. Rajagopala Iyer, Sri Michael Nixon, Smt. T. Brinda, Sri T. M. Tyagarajan, Sri V. Sethuramaiah and others.

31st DECEMBER 1985

Selected pasurams from Andal's Tiruppavai were sung by the Soundarya Ladies Association at the commencement of the meeting. The group first sang 'Margazhi tingal' in Anandabhairavi and concluded with 'Vangakkadal' in Madhyamavati.

Sri T. V. Gopalakrishnan rendered 'Telivite' (Saveri), 'Vandanamu' (Kedaragaula) and "Unnaiyallal' (Pantuvarali) compossed by Lingappa Naidu Garu (1800–1871) of Edamanal Estate. Introducing the compositions, Dr. Ramanathan, president of the conference, said that Lingappa Naidu was a talented composer of the 19th century and had composed a number of kritis of merit in Tamil and Telugu. Sri Rajkumar Bharati (vocal) and Sri T. V. Vasan (mridangam) accompanied the main artiste.

Dr. S. Seetha, Head of the Department of Indian music, Madras University, presented a lecture demonstratiion on 'Svaragati and grouping of ragas'.

The speaker said that the term Svaragati was used by ruler Shahaji of Tanjore in his raga lakshana and later by Tulaja in his Sangita Saramrita in their description of raga form. Shahaji had also used the Telugu equivalent, 'Svara nadavadika' which conveyed the concept better. The meaning of the term was 'the manner of the movement of the svaras, the gait, the disposition or the behaviour of the note'. In Tamil the term was 'nadai bhedam'. Some ragas were found to have certain specific sancharas or gatis which served to distinguish them from others and also revealed points of affinity with some others. It was the Murchchanas of a raga that defined its clear svarupa. The speaker played snatches from a number of ragas to illustrate how svaragati figured in them.

Sri Titte Krishna Iyengar, member of the Experts Committee, sang some rare compositions of Mysore Bidaram Krishnappa (1866–1931) a renowned vocalist of Karnataka of the previous generation. He sang 'Parvatisa mam' (Gamanasrama), 'Parama Pavana Rama' (Dhenuka) 'Amba brovave' (Dharmavati) and 'Dasarathi' (Rishabapriya). He was accompanied by Sri Parur Anantaraman (violin) and Sri Erode Gururajan (mridangam).

Nagasvara Vidvan Radhakrishna Pillai of Chidambaram gave a demonstration on his instrument of what was known as 'Rakti Melam' in Nagasvaram parlance. Introducing the vidvan, Dr. Ramanathan said that Sri Pillai was a disciple of Chidambaram Vaidyanatha Pillai, one of the stalwarts in the Nagasvaram field during the first half of the century.

Sri Radhakrishna Pillai explained that Rakti was a mode of playing Nagasvaram for which there was no sahitya and the practice was centuries old. A beginning was made in misra tala with seven aksharas and later vidwans developed rakti from two to eight avartas according to their capacity. The rakti played in the Parimala Ranganatha temple at Tiruvizhandur was famous. Tiruvizhandur Subrahmanya Pillai and Kurainadu Natesa Pillai were among the reputed Rakti players of an earlier generation.

Sri Radhakrishna Pillai and party then rendered Rakti in the raga Kambhoji by way of illustration.

1st JANUARY 1986

The students of the advanced course in the Teachers College of Music, Music Academy, rendered a selection of kritis at the commencement of the final day's meeting of the Experts Committee. They sang 'Gananayakam' (Rudrapriya), 'Sarvabhauma' (Raga Panjaram), 'Himadrisute' (Kalyani), 'Karuna Nidhiye' (Bauli), 'Venkatachalanilayam' (Sindhubhairavi) and 'Vangakkadal' (Surati).

Dr. Prabha Atre, noted Hindustani vocalist from Bombay, presented a lecture demonstration on 'Contemporary forms in Hindustani music'.

The speaker said that during its long history, Indian music had evolved a number of musical forms with distinctive characteristics. With the passage of time old forms became obsolete and enterprising musicians had been continuously evolving new forms to suit the changing times. In Hindustani music the dhrupad form went obsolete and the Khayal became the most attractive and popular musical form. Every form, the speaker said, had a precomposed song based on a raga and had usually two parts, sthayi and antara. Khayal used all the four kinds of utterance namely, Alap, Tan, Bol Tan and Sargam and could project melodic, rhythmic as well as aesthetic aspects of a raga. The speaker sang a Khayal in the raga Ramkali and explained the different components of its musical structure.

Dr. Atre said that the tarana was basically a chhota Khayal and according to one source the tarana had its origin in Persian poetry. In one type of tarana, the tempo was increased considerably towards the end and certain syllables were repeated to weave various rhythmic patterns.

The speaker then explained the tappa, thumri, and dadra and sang snatches from these compositions. Complimenting the speaker, Dr. Ramanathan, conference president, said that there was a corresponding raga called Ramakali in Carnatic music and sang a kirtana in rupaka tala composed by Subbarama Dikshitar as a janya of Mayamalavagaula.

Smt. Chandralekha, Bharatanatyam dancer and researcher, presented a lecture demonstration entitled 'The changing phases of bharatanatyam'. She said that formerly, dance related to the daily functions in the life of the people, like hunting and harvesting. Later, dance became a vehicle to serve gods, priests and religion and became attached to temples, In course of time, it drifted to the courts of rulers and nobles and was performed with a view to pleasing them. In the present century, Bharatanatyam was treated as a medium of entertainment to the dance-loving public.

The speaker added that a complete re-orientation of Bharatanatyam was an imperative necessity to pull it out of its present state of stagnation. Dance was a body language and had to be correlated to yoga and the martial arts. By way of illustration, her students performed a number of dance-items which included the Huseni Svarajati, "Emayaladira', and a tillana in Kannada,

Sri T. S. Parthasarathy said that Smt. Chandralekha was a bold innovator in the field of Bharatanatyam but her experiments were based on textual authority. He added that her feature 'Angika' based on traditions of dance and body-language was a succses in Madras, Bombay and Delhi.

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THE SADAS

The Sadas (Convocation) of the 59th Annual Conference was held at the T. T. Krishnamachari Auditorium at 4.00 p.m. on 1st January 1986 with Sangita Kalanidhi Smt. D. K. Pattammal in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars.

The Sadas was convoked by Sri T. S. Rangarajan, Secretary of the Academy. Welcoming Smt. D. K. Pattammal and others present, Sri T. T. Vasu, President of the Academy, said:

மதிப்பிற்குரிய ஸங்கீத கலாநிதி D. K. பட்டம்மாள் அவர்களே, மஹாநாட்டின் தலைவர் டாக்டர் S. ராமநாதன் அவர்களே, நிபுணர்கள் குழுவின் அங்கத்தினர்களே, எங்கள் அழைப்பிற்கிணங்கி இங்கு வந்திருக்கும் ரஸிகப் பெருமக்களே. உங்கள் அனைவரையும் இப்பொழுது நடைபெறவிருக்கும் எங்கள் பட்டமளிப்பு விழாவிற்கு வரவேற்பதுடன், அகாடமியின் சார்பில் உங்களுக்கு புத்தாண்டு வாழ்த்துக்களையும் தெரிவித்துக் கொள்கிறேன்.

இந்த விழாவிற்குத் தலைமை தாங்கும் பொறுப்பை மகிழ்ச்சியுடன் ஏற்றுக்கொண்டு இங்கு விஜயம் செய்திருக்கும் ஸங்கீத கலாநிதி பட்டம்மாள் அவர்களுக்கு நாங்கள் மிகவும் கடமைப்பட்டிருக்கிறோம்.

திருமதி பட்டம்மாள் அவர்கள் கர்நாடக ஸங்கீத உலகில் மிகுந்த புகழுடனும், கௌரவத்துடனும் விளங்கி வரும் ஒரு வித்துஷியாவர். ஸம்பிரதாய சுத்தமான ஸங்கீதத்திற்கு ஓர் உதாரணம் சொல்ல வேண்டுமானால் ஸ்ரீமதி பட்டம்மாள் அவர்கள் பெயரே நமது மனத்தில் தோன்றும். தமது தந்தையாராகிய கிருஷ்ணஸ்வாமி தீக்ஷிதர் அவர்களால் சிறு வயது முதலே ஊக்குவிக்கப் பட்டு, சிறந்த பல ஸங்கீத ஆசிரியர்களிடம் பக்தியுடனும் சிரத்தையுடனும் பயின்று இசைத் துறையில் முன்னேறியவர் ஸ்ரீமதி பட்டம்

மாள் அவர்கள். ஸ்ரீமதி D. K .P. இசை உலகின் அடிவானத் தில் தோன்ற ஆரம்பித்தபோது, கர்நாடக சங்கீத உல கத்தை அரியக்குடி, செம்மங்குடி, முசிறி, மகாராஜபுரம் போன்ற ஜாம்பவான்கள் ஆண்டு கொண்டிருந்தார்கள். அந்த சமயத்தில் ஆரம்ப வித்வான்கள் முன்னணிக்கு வருவ தென்பது ரொம்பவும் சிரமமான காரியம். ஆனால் D. K. P. அவர்கள் தம்முடைய திறமையாலும், அயராத உழைப்பி னாலும், சிறந்த பண்புகளாலும் மற்றவர்களால் அங்கீ கரிக்கப் பட்டார்.

இந்த சமயத்தில்தான் கல்கி, கர்நாடகம் என்ற பெயரில் ஆனந்த விகடனில் சிறிதும் தாட்சண்யம் பாராமல் எல்லா ரையும் கணித்து வந்தார். ஆனால் D.K.P. யின் கச்சேரியை அவர் அப்போது தம் கட்டுரையில் பாராட்டினார்.

ஸ்ரீமதி D.K.P. தமக்குத் தெரியவந்த சங்கீத ஞானத்தை தமக்குப்பின்னால் இன்னும் சில சிஷ்யைகளை உண்டாக்கி அவர்களை தேர்ச்சிபெற வழி காண்பித்திருக்கிறார்.

மேலும் ஸ்ரீமதி D.K.P. என் குடும்பத்தில் ஒருவர் மாதிரி. எங்கள் குடும்பத்தில் எந்த விசேஷம் நிகழ்ந்தாலும் தவறாது வந்து சிறப்பித்துத் தருவார். கல்யாணம் போன்ற விசே ஷங்கள் நடந்தால் நலங்கு, ஊஞ்சல் போன்ற பாடல்களைப் பாடி அந்த நிகழ்ச்சியை மேலும் முக்கியமானதாக ஆக்கி விடுவார். அவருடைய வித்வத், ஞானம், சாஸ்திரீய சங்கீத அறிவு, நல்ல குணம் போன்றவற்றின் மீது என் தகப்பனார் டி.டி.கே. அவர்களுக்கு மிகுந்த அபிமானம் உண்டு.

இந்த அகாடமியைப் பொறுத்தவரையில் பட்டம்மாள் அவர்கள் சென்ற ஐம்பது ஆண்டு காலமாக ஒவ்வோர் ஆண்டிலும் தவறாமல் கச்சேரி செய்து எங்கள் இசை நிகழ்ச்சிகளைச் சிறப்பித்து வருகிறார். இதற்கு அவர் எவ் வித அன்பளிப்பும் பெற்றுக் கொள்வதில்லை என்பதை நன்றி கலந்த மகிழ்ச்சியுடன் நான் இங்கு தெரிவித்துக் கொள்கிறேன்.

இசையுலகில் இவர் வஹித்து வரும் ஸ்தானத்தையும், அகாடமிக்கு இவர் புரிந்து வரும் தன்னலமற்ற ஸேவை யையும் போற்றி இந்த அகாடமி இவருக்கு 1970-ஆம் ஆண்டிலேயே ஸங்கீதகலாநிதி பட்டம் வழங்கியுள்ளது. அப்போது இவருக்கு வயது 51தான் என்று கருதும்போது அகாடமியின் கௌரவத்திற்கும் பாராட்டுதலுக்கும் பட்டம் மாள் அவர்கள் எத்தகைய பாத்திரமாக விளங்கி வருகிறார் என்பது எளிதில் விளங்கும்.

இத்தகைய பெருமை வாய்ந்தவராக இருந்த போதிலும் தன்னடக்கமும், பணிவும், மனமுருகப் பாடி கேட்பவர் களைப் பரவசப்படுத்தும் சக்தியும் உடையவர் D.K.P. அவர் கள். எக்காரணத்தை முன்னிட்டும் இவர் தமது கர்நாடக சுத்தமான பாணியை மாற்றிக் கொள்வதில்லை. பற்பல அபூர்வ ராகங்களுக்கும் கீர்த்தனங்களுக்கும் D.K.P. அவர் கள் ஒரு கருவூலமாக விளங்குகிறார். ஜஸ்டிஸ் T.L. வெங்கட ராம அய்யரிடம் முத்துஸ்வாமி தீக்ஷிதர் அவர்களின் கிருதி களை ஸம்பிரதாயமான மெட்டுக்களில் பாடம் செய்து அவற்றிற்கும் ஒரு பொக்கிஷம் போல் விளங்குகிறார்.

இந்த ஸதஸ்ஸிற்குத் தலைமை தாங்க எவ்விதத்திலும் தகுதிபெற்ற பட்டம்மாள் அவர்கள் எங்கள் அழைப்பை ஏற்றுக்கொண்டதற்கு நாங்கள் மிகவும் பெருமை அடை கிறோம்.

இந்தப் பட்டமளிப்பு விழாவில் ஸங்கீத கலாநிதி விருதைப் பெறப்போகும் டாக்டர் எஸ். ராமநாதன் அவர் களையும், யோக்யதா பத்திரங்களையும் டி.டி.கே. எண்டௌ மெண்டு அளிக்கும் வெகுமதிகளையும் பெறப்போகும் வித் வான்கள் வி.எஸ். கோமதிசங்கர அய்யர் அவர்களையும். வித்வான் பி. கே. ராஜகோபால அய்யர் அவர்களையும் அகாடமியின் சார்பில் நான் மகிழ்ச்சியுடன் வரவேற்கின் றேன். டாக்டர் எஸ். ராமநாதன் அவர்களின் ஆழ்ந்த இசை அறிவைப் பற்றியும், அவர் ஸங்கீதத்திற்குப் புரிந்து வரும் ஒப்பற்ற பல ஸேவைகளைப்பற்றியும் நான் ஏற்கன வேயே இந்த மஹாநாட்டின் துவக்கத்தில் என் வரவேற்பு உரையில் குறிப்பிட்டிருக்கிறேன். ராமநாதன் அவர்கள்

நிகழ்த்திய தலைமையுரையில் அவருடைய நீண்டகால அனுபவமும் ஸங்கீத உலகில் சிந்தனைக்குரிய பலவிஷயங்களும் அடங்கியிருந்தன. ஒவ்வொரு நாளும் நிகழ்ச்சிக்குப்பின்னர், பங்கு எடுத்துக்கொண்டவர்களைப் பாராட்டி பல கருத்துக்களையும் வெளியிட்டு மஹாநாட்டைச் சிறப்பித்ததற்காக எங்கள் மனமார்ந்த நன்றி.

யோக்யதா பத்திரங்களைப் பெறவிருக்கும் வித்வான்கள் வி.எஸ். கோமதிசங்கர அய்யர் அவர்களும், ரராஜகோபால அய்யர் அவர்களும் வயதிலும், இசையறிவிலும், இசைத் தொண்டிலும் மிகச்சிறந்தவர்கள். அவர்களையும் நான் அன்புடன் வரவேற்கிறேன்.

இத்துடன் இந்த ஐம்பத்தொன்பதாவது மஹாநாடும் இசை. நாட்டிய நிகழ்ச்சிகளும் முடிவடைகின்றன.நாளைக்கு ஒரு நாட்டிய நிகழ்ச்சியும் ஒரு ஹிந்துஸ்தானி இசைக்கச்சேரியும் எஞ்சியுள்ளன. மஹாநாடு நிகழ்ந்த பன்னிரண்டு நாட்களில் பங்குகொண்ட வித்வான்கள், விதுஷிகள், இசை அறிஞர்கள் முதலிய அனைவருக்கும் எங்கள் மனமார்ந்த நன்றியைத் தெரிவித்துக் கொள்கிறேன்.

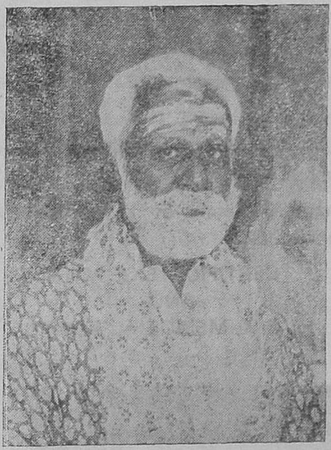
''மாதங்களுள் நான் மார்கழி'' என்று பகவத் கீதையில் கண்ணன் கூறியுள்ளபடி புனிதமான இந்த.மார்கழி மாதத்தில் மஹாநாட்டின் துவக்கத்தில் அரைமணிநேரம் பக்தி இசைபாடி எங்கள் அரங்கில் பக்தி மயமான தெய்வீகச் சூழ்நிலை ஒன்றை ஏற்படுத்திக் கொடுத்த பற்பல குழுவினர்களுக்கும், வித்வான்களுக்கும் எங்கள் நன்றி. கச்சேரியில் பங்குகொண்ட வித்வான்கள், விதுஷிகள், நடனமணிகள் முதலியோர் தங்கள் திறமையைக்காட்டி இசை விழாவை ஒளிபெறச் செய்தனர். எங்கள் நிகழ்ச்சிகளுக்குப் பல்லாயிரக்கணக்கான ரஸிகப் பெருமக்கள் விஜயம் செய்து எங்கள் முயற்சிகளை வெற்றிகரமாக்கியதற்கு நன்றியைத் தெரிவித்துக்கொள்கிறேன்.

மீண்டும் ஒருமுறை உங்கள் அனைவரையும் அன்புடன் வரவேற்று, ஸ்ரீமதி டி.கே. பட்டம்மாள் அவர்களை இந்த பட்டமளிப்பு விழாவிற்குத் தலைமை தாங்கி நடத்தித் தருமாறு கேட்டுக்கொள்கிறேன்.

வணக்கம்.

Sri T. S. Parthasarathy, Secretary of the Academy, presented Dr. S. Ramanathan, President of the Conference.

CONFERENCE PRESIDENT



Dr. S. Ramanathan

Born in 1917 at Valavanur; son of Sri V. Subrahmanya Sastri and Smt. Pattammal; had his first lessons in vocal music from Ramudu Bhagavatar of Tirukoyilur; joined the Annamalai University at Chidambaram and studied music under giants like Ponniah Pillai, Sabhesa Iyer and Tiger Varadacharya; was awarded the degree of Sangita Bhushanam and a gold medal; learnt Vina from Devakottai Narayana Iyengar; conducted research regarding the 22 srutis of Indian music and musical references in the Silappadhikaram; taught music at the Wesleyan, Washington, Colgate and Illinois Universities in U.S.A.; recipient of a Doctorate from Wesleyan University; retired in 1977 as Principal of the Sadguru Sangita Vidyalaya at Madurai; has pubiished several valuable books on music and dozens of articles and papers; member of the Music Academy's Experts Committee for many years; prepared for the Academy a Tamil edition of the Sangita Sampradaya Pradarsini: recipient of many honours and titles.

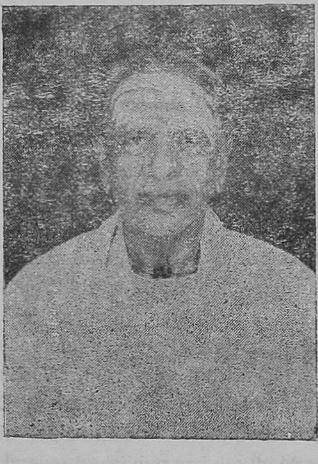
The President of the Sadas, Smt. D. K. Pattammal, conferred the title of 'Sangita Kalanidhi' on Dr. S. Ramanathan and presented him with the Sanad and the Insignia of the title.

Sri T. T. Vasu, President of the Academy, presented to Dr. Ramanathan, a cheque for Rs. 3200, being the interest from an endowment made by Sri C. V. Narasimhan, to be awarded to the President of each year's conference of the Music Academy.

The Academy had selected two senior experts, who had rendered distinguished services in the field of music, for the award of certificates of merit.

Sri R. Santanam, Secretary of the Academy, presented Sri V. S. Gomathisankara Iyer,

CERTIFICATE OF MERIT
AND
T. T. K. MEMORIAL AWARD



Vidwan V. S. Gomathisankara Iyer

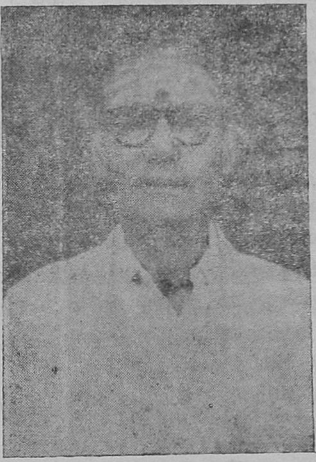
Born at Vasudevanallur in 1907; son of 'Pallavi Subbiah Bhagavatar, disciple of Maha Vaidyanatha Iyer; learnt vocal music

and the theory from his father and Vina from Karaikudi Subbarama Iyer; has given numerous recitals at many centres; recipient of the 'Kalaimamani' title and other honours; author of over 100 works on music in Tamil; has composed music for over a thousand compositions; served the Annamalai University for 40 years and retired as Research Professor; presently Research Fellow at the Madurai-Kamaraj University; has trained in vocal music and Vina many, Vidwans who are front rank artistes today.

Smt D.K. Pattammal awarded to Sri V.S. Gomatisankara Iyer the Certificate of Merit and cash award of Rs. 500.

Sri R. Ramakrishnan, Member, Executive Committee, presented Sri P.K. Rajagopala Iyer.

CERTIFICATE OF MERIT
AND
T.T.K. MEMORIAL AWARD



Vidwan P.K. Rajagopala Aiyar

Born in 1913 in Kumbakonam, son of P.R. Krishna Sastri of Painganadu, learnt vocal music from Tiger Varadachariar, Thanjavur Ponniah Pillai and Valadi Krishna Iyer, studied music theory with

Prof. P. Sambamoorty, has been teaching vocal music, theory and Sanskrit for over 40 years, has specialized In Tala and Tiruppugazh and has presented lecture-demonstrations at several Universities and Academies, served the Music Academy as music lecturer and acting Principal at the Teachers' College of Music, worked at Kalakshetra as music lecturer, is a 'Sahitya Ratna' in Sanskrit and has composed kritis and varnas in rare ragas, delivered the Dr. V. Raghavan Shashtyabdapurti lecture at the Music Academy, presently Principal of the Skanda Gana Vidyalaya, Ambattur.

Smt. D.K. Pattammal awarded to Sri P.K. Rajagopala Iyer, the Certificate of Merit and Cash award of Rs. 500.

Smt. D.K. Pattammal then delivered her address, as the President of the Sadas, during the course of which she said:

ம்யூசிக் அகாடமி எனப்படும் சங்கீத வித்வத்ஸபைத் தலைவர் ஸ்ரீ வாசு அவர்களே, டாக்டர் ராமநாதன் அவர்களே வித்வத்சபை நிர்வாகிகளே, இங்கு கூடியிருக்கும் வித்வான்களே, விதுஷிகளே, ரஸிகப்பெருமக்களே பெரியோர்களே. தாய்மார்களே, உங்கள் எல்லோருக்கும் நமஸ்காரம்.

கீதம்,வாத்யம், நடனம் என்று மூன்று கிளைகளுடனும். ஹரிகதை என்னும் உபகலையையும் கொண்ட இந்த இசைக் கலையை அருமையுடனும் பாதுகாத்து 58 ஆண்டுகளாய் வளர்த்து வந்திருக்கும் இந்த வித்வத் ஸபையில், இவ்வாண்டு-59 ஆண்டு நடக்கும் இந்த 'ஸதஸ்' விழாவில் என்னைக் கலந்துகொண்டு, இவ்வாண்டு நடந்த மாநாட்டை வெற்றிகரமாக முடித்துக்கொடுத்த விழாத்தலைவர் அவர்களுக்கு பட்டம் வழங்குவதற்கும் வாய்ப்பளித்துள்ள, வித்வத்ஸபையினருக்கு என் நன்றி.

சொல்லில்லாத இசை, பாவமில்லாத கீதம், சாரமில்லாத கனி என்ற சொல்லுக்கு இடம் கொடுக்கக்கூடாது எனக் கருதி இந்த வைபவத்தில் இரண்டொரு வார்த்தைகள் சொல்ல விரும்புகிறேன்.

சங்கீதத்தைப்பற்றி என்ன பேசுவது என்று பல பழைய வித்வான்கள் சொல்லக்கேட்டிருக்கிறேன். உண்மை தான். ஆனுல் அடிப்படையான பேச்சு வார்த்தைகளி லிருந்துதான் சங்கீதம் வருகிறது. பரம்பொருளை பெரி யோர் ''சப்தப்ரஹ்மன்,' என்று சொல்லுவது மரபு. சப் தங்களுடன் அர்த்த புஷ்டி சேர்ந்தால் ஸாஹித்யம் உண்டா கிறது. சப்தங்களுக்கு தரம் கொடுப்பதால் ச்ருதிகள் உண்டாயின. இயற்கையில் எழும் சப்தங்களும் செயற்கை யாக உண்டுபண்ணிய சப்தங்களும் ச்ருதி என்ற கட்டுப் பாட்டுக்கு உட்பட்டவைதான். ச்ருதிகளிலிருந்து ஸ்வரங் கள் தோன்றின. ஸ்வரங்களை பரிவர்த்தனை செய்வதால் கீதங்கள் வந்தன. கீதங்கள் உண்டாக்கும் முறையே ஸம் ஸ்க்ருதத்தில் சங்கீதம் என்று சொல்லப்பட்டது. ஸங் கீதத்தின் ஆவிர்பாவத்தை நினைக்கும்பொழுதே பந்தங்களி லிருந்து விடுதலையுண்டு என்கிருர் தியாகைய்யர் 'மூலாதா ரஜ நாதமு எருகுடெ முதமகு மோக்ஷமுரா' என்ற வாக்கி யங்களில். இம்மாதிரியே தமிழ் கிரந்தங்களிலும் சிலப்பதி காரம் போன்றவைகளில் காணப்படுகின்றன.

இந்த ஸங்கீதத்தை ஸ்ரீ சார்ங்கதேவர் வகுத்த வழியிலே யே சொல்லிக் கொடுக்கும் முறையை ''சங்கீத பிதாமஹர்'' என்று சொல்லப்படும் ஸ்ரீ புரந்தரதாஸர்தான் வகுத்தார் என்று தெரியவருகிறது. அன்னரின் 500-ம் ஆண்டு பிறந்த விழாவினை, ஆண்டுதோறும் இசை விழாவை ஒரு திருவிழா வைப்போல் நிகழ்த்தும் இந்த இசைக் கோயிலென சொல் லத் தகுதிபெற்ற வித்வத்சபை ஒரு விசேஷக் கச்சேரி ஏற்பாடு செய்து சிறப்பித்துள்ளது. அவ்வளவு பெரிய மஹானுகிய புரந்தரதாஸரின் வார்த்தைகளை 'தாளபேகு தக்கமேளபேகு' என்ற தேவர் நாமாவிலிருந்து எடுத்துக் கொண்டு அவர் கூறியுள்ள கருத்தை சங்கீத வித்வான்கள் அவசியம் கவனிக்க வேண்டும் என்பது என் கருத்து. அதா வது சிரித்த முகத்துடன். கவலையற்று சுத்த சாரீரத்துடன் யதி, பிராஸாதிகளை அனுசரித்து, சுருதிக்கேற்ருற்போல் நிறுத்தி, அறிஞர் முன்னிலையில் பாடவேண்டுமென்கிருர்.

இத்தருணத்தில் நான் நம் அரசாங்கத்தையும், மத்திய அரசாங்கத்தையும் ஒன்று கேட்டுக்கொள்ள விரும்புகிறேன். நான் முன் ஒரு சந்தர்ப்பத்தில் இந்த சங்கீதக் கலையை நம் அரசாங்கத்தில் எல்லா ஆரம்பப்பள்ளிகளிலும் கட்டாயப்பாடமாக கற்றுக்கொடுக்க வேண்டுமென்று கேட்டுக்கொண்டுள்ளேன். அதற்கு நம் ஆளுனர்கள் எவ்வளவு தூரம் செவி சாய்த்திருக்கிறார்களெனத் தெரியவில்லை. ஆனால் இப்பொழுது. நல்ல சமயத்தில், புதியகல்வி போதனுமுறையை சீர்திருத்தி அமைக்கவிருக்கும் நம் அரசாங்கங்களை மறுபடியும் கேட்டுக்கொள்கிறேன். 'இந்த புதிய முறையில் அநேக கிளைகளைப்பற்றி விவாதம் நடைபெற்று வருவதில். இந்த சங்கீதக்கிளையையும் சேர்த்து ஆலோசித்து இந்தத் துறைக்கும் ஆதரவு கொடுக்க வேண்டுமென்று'.

சங்கீதவித்வான்களை ஐந்து விதமாகப்பிரிக்கலாம் முதலாவதாக 'சிக்ஷாகாரர்என்பவர்தாம், அதிகம் பாடாமல் மாணவர்களுக்குச் சொல்லிக் கொடுப்பவர். இரண்டாவதாக அநாகரர் என்பவர் மற்ற வித்வான்கள் வகுத்து காட்டிய முறையை முழுமையாக அனுசரிப்பவர் மூன்றாவதாக 'ரஸிகர்' என்பவர் ஸ்வாநுபவத்திற்காக பாடுகிறவர். நான்காவதாக மனத்தைத்தொடாமல் செவிக்கினிமையாகப் பாடும் 'ரஞ்சகர்' எனப்படுபவர்கள். ஐந்தாவதாக பாவுகர், என்பவர் மனத்தைக் கொள்ளை கொள்ளும் பாடகர் ஆவர். இந்த பிரிவுகளில் தியாகைய்யர் தன்னை 'பாவுகர்' என்று, 'வரநாரத' என்ற கீர்த்தனையில் கூறுகிறார்.

இம்மாதிரியான பாவுகர்கள் எத்தனைபேர்கள் இந்த இசைக்கோயிலை இந்த 59 ஆண்டுகளாக வளர்த்து வந்திருக்கிறார்களென்று கணக்கெடுக்க முடியாது. அப்படி வாழையடி வாழையாக இந்தத் திருத்தொண்டாற்றிய மஹான்கள் திருக்கூட்டத்திற்கு நான் கை கூப்பி வணங்குகிறேன்.

ஸங்கீதம் மூன்று முக்கிய பிரிவினையுடையதென்று முன்பே சொன்னேன். அதாவது கீதம், வாத்யம், நடனம். இம்மூன்று கிளைகளிலும் வல்லவரை "ஸம்பூர்ணவித்வான், என்று சொல்லுவார்கள். இப்படிப்பட்ட வல்லவர், ஸம் பூர்ணவித்வான் எனக் கூறப்படும் வித்வான்களில் ஒருவர் நம்மிடையில் இருந்த சங்கீத கலாநிதி ஸ்ரீ தஞ்சை பொன் னையா பிள்ளையவர்கள். அவர் அண்ணுமலை பல்கலை ஸ்தாப னத்தின் சங்கீத விபாகத்தின் ஸ்தாபகராக இருந்தவர்.

அதே போல் ஸங்கீத உலகில் புலிபோல் விளங்கி 'ஸங்கீதப்புலி' என்ற பட்டம் பெற்றவர், நம் மதிப்பிற்குரிய டைகர்' ஸ்ரீ வரதாச்சாரியார் அவர்கள். அவரும் கலா க்ஷேத்ரத்தில் சங்கீத ஸ்தாபகராய் இருந்தவர்.

இந்த மேற்கூறிய இருவர்களுடைய சிக்ஷையில் உரு வாகிய மாணவர் எப்படியிருப்பார் என்பதைச் சொல்ல வேண்டுமா? அந்த வித்வான் தான் இங்கு அமர்ந்திருக்கும் டாக்டர் எஸ். ராமநாதன். அவரை அறிமுகம் செய்வது வெல்லத்துக்கு ஈக்களை சேர்த்துக்கொண்டு போவது போலாகும். இந்தக் கோயிலின் 59-வது ஆண்டு விழாவை விக்நமின்றி வெற்றிகரமாக முடித்துக்கொடுத்துள்ள அவ ருக்கு இன்று 'ஸங்கீதகலாநிதி' என்ற பட்டத்தை வழங்கி, கௌரவப்படுத்தும் விழாவில் நான் கலந்து கொள்ள மகிழ்ச்சியடைகிறேன். ஸ்ரீ ராமநாதன் அவர்களுக்கு என் நல் வாழ்த்துக்கள். கர்நாடக சங்கீதத்திற்கு முக்கியமான முதன்மையான வாத்தியம் வீணையென்பது யாவரும் அறிந் ததே. அந்த முக்யத்தை இந்த அகாடமியும்ஏற்றுக்கொண்டு இந்த இரண்டு வருடங்களாக சேர்ந்தார்ப்போல் இரு வைணிகர்களை கௌரவித்ததற்கு நான் மகிழ்ச்சி அடைகி றேன். திரு. ராமநாதன் அவர்களும் ஒரு வைணிகர் என்பது யாவரும் அறிந்த விஷயமென நம்புகிறேன்.

கடைசியாக ஒரு வார்த்தை. நான் இந்தத் திருவிழாவில் இன்று 50வது தடவையாகப் பங்கு கொண்டுள்ளேன். அதாவது தங்கு தடையில்லாமல் 50-வது தரம். இனி எவ்வளவு தரம் கலந்து கொள்வேனே, ஆண்டவன் சித்தம்.

இந்தக் கட்டிடம் கட்டப்படுவதறகு முக்ய காரணராயிருந்த ஸ்ரீ. டி.டி. மாமா குடும்பத்துக்கும் வெகு நெருக்கமான சொந்தமுண்டு. அவரும் இந்த ஐந்து விதமான வித்வான் களுள்' ரஸிகர்' என்ற வர்க்கத்தைச் சேர்ந்தவர்.:அவருடைய குமாரனுன ஸ்ரீ டி.டி. வாசுவின் தலைமையில் இந்த ம்யூசிக் அகாடமி எவ்வளவு முன்னேறியிருக்கிறதென்பதை ஒருவர் சொல்லி இன்னொருவர் தெரிந்து கொள்ளாமலேயே கண் முன்னுகவே எல்லாம் தெரிகிறது. ஆண்டவர் அவருக்கு நீண்ட ஆயுளைக் கொடுத்து இம்மாதிரி பணியை நிறைய செய்து ஸ்ரீ. டி.டி. மாமாவின் ஆத்மாவுக்கு சந்தோஷ மளிக்கவேண்டுமென்றும் ப்ரார்த்தனை செய்கிறேன். இந்த வித்வத்ஸபை இதுவரை 59 ஸதஸ்களை நடத்தி முடித்திருப் பது போல் இன்னும் பல ஸதஸ்களைநடத்த வேண்டும் அதற்கு ஆண்டவனுடைய அருள் பரிபூர்ணமாகயிருக்க வேண்டும் என்று ப்ரார்த்திக்கிறேன்.

மற்றுமொரு முறையாக இந்த அகாடமியின் தலைவருக் கும், நிர்வாகக் குழுவினர்களுக்கும் இன்று எனக்கு இந்த விழாவில் கலந்துகொள்வதற்கு வாய்ப்பளித்தற்கு என் மனமார்ந்த நன்றியைச் சொல்லிக்கொண்டு இந்த உரையை முடிக்கிறேன்.

Srir K. Chandrasekharan, Maharajapuram Sri Santhanam and Smt. M.L. Vasanthakumari, offered felicitations to Dr. S. Ramanathan and the vidvans who received certificates of merit. The recipients of the awards thanked the Academy for the honour done to them.

Sri P.S. Ramachandran, introduced the musicians who had participated in the different concerts of the festivals and had been adjudged as deserving of special awards. The president of the Sadas gave away the awards (vide list elsewhere).

Sri T.V. Rajagopalan introduced the winners of the various music competitions held during the Conference and the president gave away the prizes to the successful candidates (vide list elsewhere).

Sri T.V. Rajagopalan introduced the winners of the various college prizes and the President of the Sadas gave away the prizes.

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PRIZES FOR COMPETITIONS & CONCERTS 1985-86

No.	Name of Prize	Donors	Prize	Winners
	COMPETITIONS			
1.	Divya Prabandham, Lingappa Naidu Garu's Kirtanas & Tevaram-Sri Vijayaraghavalu Naidu Memorial Prize	Endowed by Vijayaraghavalu Memorial Religious and Charitable Trust, Sirkali	I Prize	M. Anuradha
			II Prlze	G. Priyasri
2.	Tamil Songs - the Amarar Kalki Prize	Endowed by Sri Sadasivam	I Prize	Varalakshmi Rajagopal
			I Prize	Bhuvana Rajagopaj
			II Prize	B. Balasubra-manian
			III Prize	G. Gayatri
3.	S.A. Venkatarama Iyer Prize for Mridangam	Endowed by Smt. (Dr.) S.A.K. Durga	I Prize	K. Balaji
			II Prize	P.S. Sriram
			III Prize	J. Balaji
4.	Syama Sastri Kritis-Sri Uttaram Thamba Satchidananda Prize	Endowed by Sri V.S.S.K. Brahmananda of Jaffna, Ceylon	I Prize	Bhuvana Rajagopal
			II Prize	R. Meenakshi
			II Prize	Vijayalakshmi-Subramaniam
5.	Purandaradas Padas	Endowed by Sri V.S.S.K. Brahmananda	I Prize	R. Meenakshi
			II Prize	Usha Kumar
			II Prize	G. Gayatri
			III Prize	Srikanth
6.	Rajalakshmi Jagannarayanan Prize for Tulasidas Songs	Endowed by Sri S. Jagannarayanan		NOT AWARDED
7.	Smt. Alamelu Viswanathan Prize Papanasam Sivan's songs	Endowed by Sri. K.V. Balasubramanian and Kum. Lakshmi Viswanathan	I Prize	Vijayalakshmi-Subramaniam
			II Prize	Bhuvana Rajagopal
			II Prize	R. Gayatri
			III Prize	S. Visalakshi
8.	Prize for G.N.B'.s Songs	Endowed by Dr. Sinnathambi of Ceylon	I Prize	G. Srikanth
			II Prize	Vijayalakshmi-Subramaniam
9.	Vocal Music-Ladies-T.R. Venkatarama Sastri Memorial Prize	Endowed by Shri T.V. Rajagopalan	I Prize	Vijayalakshmi-Subramaniam
			II Prize	R. Abhiramasundari
10.	Vocal Music - Gentlemen - Sangita Kalanidhi G.N.B. Memorial Prize	Endowed by Smt. Rajeswari Ranganathan	I Prize	B. Balasubramaniam
			II Prize	R.K. Shriram Kumar
11.	Veena Dhanam Memorial Prize for Veena	Endowed by late Sri M. Sudarshanam	I Prize	Taramohan
			II Prize	N. Swaminathan

12.	Tyagaraja Kritis - Vedagiri Prize	Endowed by Smt.Lakshmi Vedagiri Gents:	I Prize	S. Subramaniam
			I Prize	N. Swaminathan
			II Prize	B. Balasubra-maniam
			II Prlze	R.K. Sriram Kumar
		Ladies:	I Prize	B. Lalitha
			I Prize	R. Abhirama sundari
			II Prize	Anuradha
			II Prize	Savita Rajagopal
13.	Sanskrit Compositions- Dr. V. Raghavan Memorial Prize	Endowed by Smt. Priyamvada Sankar	I Prize	S. Visalakshi
			II Prize	R. Abhiramasundari
14.	U. Ramachandra Rao Memorial Prize for Meera Bai Songs	Endowed by U. Ramesh Rao	I Prize	Lalitha-Sambamurthy
			II Prize	R. Radhika
15.	Dikshitar Kritis - Bhikshandar Koil Rajagopala Pillai Memorial Prize	Endowed by Smt. Sarada Natarajan	I Prize	B. Balasubra maniam
			II Prize	Savita Rajagopal
			II Prize	Bhuvana Rajagopal
			II Prize	B. Lalitha
			Consolation Prize	R. Meenakshi
16.	Maharaja Svati Tirunal Composition Murthy Memorial Prize	Endowed by the R.K. Murthy Memorial Committee	I Prize	Jayasri Bharathkumar

			II Prize	R.K. Sriram Kumar
			III Prize	Bhuvana Rajagopal
17.	Modern Compositions - L. Muthiah Bhagavatar Memorial Prize	Awarded by the Executive Committee of the Music Academy	I Prize	S. Padma
			II Prize	S. Subramaniam
			II Prize	R. Gayatri
18.	Pallavi Singing - Dr. Sankara narayana Iyer Memorial Prize	Dr. S.S. Krishnan	I Prize	R. Abhirama-sundari
			I Prize	G. Gayatri
19.	Prize for Tamil Devotional Songs	Endowed by Sri. V. Natarajan	I Prize	G. Srikanth
			II Prize	G. Priyāsri
20.	T. Chowdiah Memorial Prize for Varnams	Endowed by Sri V. Sethuramaiāh and Sri. R.K. Venkatarama Sastri	I Prize	Jāyanthi Srinivasan
			II Prize	Sunanda Raja
			III Prize	R. Gayatri
21.	Kasturi Ranga Iyengar Memorial Prize for Violin	Awarded by 'The Hindu'	I Prize	Sarada Raman
22.	Award for the best rendering of Lingappa Naidu Garu's Kritis	Endowed by Sri V. Ramachandra Naidu, Sole Trustee of Vijayaraghavalu Naidu Memorial Trust	NOT AWARDED	
23.	Kshetrajna Padams	Awarded by the Executive Committee of the Music Academy	I Prize	Aruna Ranganathan

24.	Sri Thambirajan Shashtyabdapurti Prize & Shield for School Children for the best rendering of the compositions of well known composers	Endowed by Smt. Meenakshi-Shankar and Smt. Kanaka Kadambi	Boys: I Prize M. Raghavan; I Prize V. Sivaram; II Prize Sankar Srinivās; II Prize S. Swaminathan Girls: I Prize V. Santhi; I Prize R. Rasika; II Prize P: Radha; II Prize B. Rajeswari
25.	Mayuram T.R. Viswanatha Sastri Memorial endowment for general Proficiency	Endowed by Teear Vee Trust N.B. : the Second, Third and Consolation prizes are awarded by the Music Academy	I Prize R. Abhiramasundari II Prize S. Geetha
	Sangita Kalanidhi Musiri Subramanya Iyer Memorial Award	Endowed by Sri C.V. Narasimhan	Dr. S. Ramanathan
	CONCERTS:		
1.	Yogam Nagaswamy Award for a Senior Vocalist	Endowed by Smt. Yogam Nagaswamy	Sri T.V. Sankaranarayanan
2.	Dr. Raja Sir Annamalai Chettiar Memorial award for one or more, talented musicians	Endowed by his daughter Smt Unnamalai Achi	Sri B. Rajam Iyer Trivandrum Sri R.S. Mani Sri N. Ramani Trichy Sri Sankaran Mysore Sri Nagaraj
3.	T.T.K. Trust award for meritorious musicians	Endowed by T.T,K. Trust	Sri V.S. Gomatisankara Iyer Sri P.K. Rajagopala Iyer
4.	Sri P. Obul Reddy and Smt. P. Gnanambal's award for the best rendering of Tyagaraja Kritis in monthly concerts	Endowed by Sri P. Obul Reddy	NOT AWARDED
5.	Sarada Krishna Iyer Memorial award for Mid-year concerts	Endowed by Justice V.R. Krishna Iyer	Sri Kadri Gopalnath
6.	Veenai Shanmugavadivu Memorial award for a Veena player	Endowed by M.S.S. Ladies Felicitation Committee	Sri R. Pichumani Iyer
7.	Smt, M.L. Vasanthakumari Prize for young outstanding student of music (Vocal and instrument)	Endowed by Dr. R. Madhav	Kum. A. Kanyakumari
8.	N.V. Raghavan Memorial award for a Senior violinist	Endowed by Smt. Indira Rangaswamy	Sri M.S. Anantharaman
9.	Smt. Pankajam Rajam award for a musician	Endowed by Smt. Pankajam Rajam	Sri A.K.C. Natarajan
10.	Vissa Satyavathamma award for a best Veena aritste	Endowed by Vissa Krishnamurthy Bros.	Sri Padma Varadan
11.	M,D. Ramanathan award for one male and one lady sub-senior vocalist	Endowed by Dr. Fredric Lieberman	Sri O.S. Thiagarajan Smt. Sudha Raghunathan
12.	Sulamangalam Vaidyanatha Bhagavatar Memorial award fora Harikatha performer,	Endowed by Sri M. Rammohan	Kalyanapuram Sri Aravamudhan

13.	Smt. M.S. Sivakamuammal prize for the best artiste in Violin.	Endowed by Smt. M.S. Sivakamuanmal	Kum. Narmada Gopalakrishnan
14.	Lakshmi Sundaram award for a talented Veena artiste.	Endowed by Smt. Janaki Lokanathan	Sri N. Ravikiran
15.	P.R. Chari endowment for the best Pallavi singing during monthly concerts	Endowed by Smt. Janakam Chari	Smt. Mani Krishnaswamy
16.	V.T. Krishnamachari Memorial award for Harikatha.	Endowed by Sri V.K. Rangasamy	Kallur Sri Krishnamurthy Sastri
17.	D.K. Pattammal award for young lady vocalist	Endowed by D.K.P. Ladies Felicitation Committee	Kum. T.S. Satyavathy
18.	T.V. Subba Rao Memorial award for the best junior/sub-senior musician	Endowed by T.V. Manjula	Smt. S. Rajeswari
19.	Sri K.R. Sundaram Iyer Shashtyabdapurti award for best sub-senior musician	Awarded by Sri K.R. Sundaram Iyer Shashtyabdapurti Trust	Smt. Charumathy Ramachandran
20.	Naum Lichtenberg Prize for a Violinist Junior/sub-senior	Endowed by Dr. Johanna Spector, New York	Smt. Savithri Satyamurthy
21.	Palani Subramania Pillai Memorial prize	Endowed by Sri Mahalingam Kolappan of South Africa, Disciple of Sri A.V. Raghu Prasad	Sri K.R. Ganesh
22.	Sri Coimbatore Ramaswamy award for Junior Mridangist	Endowed by Mridanga Vidvan Coimbatore Sri N. Ramasamy Pillai	Bangalore Sri Rajakesari
23.	Padmashree Rajam Ramaswamy award for Vocalist for best rendering of Sanskrit compositions	Endowed by Padmashree Rajam Ramaswamy	Smt Asha Nath (Given as Special award)
24.	Padmashree Rajam Ramaswamy award for Vocalist for best rendering of Tamil compositions	Endowed by Padmashree Rajam Ramaswamy	
25.	Nyayapathi Ranga Mannar Award	Endowed by Sri N.V.V.J. Swāmy, U.S.A.	Smt. M. Prameela
26.	Sri K.S. Ramaswamy Shashtyabdapurti award for a promising artiste	Endowed by Smt. Akhilandeswāri & Kum. Chitra	Smt. Padma Nārayanaswamy
27.	Abhiramasundari award for a violinist Junior/sub-senior	Endowed by Late Violinist Abhiramāsundari	Kum. K. Usha
28.	Nyayapathi Sriranganayakamma award for deserving junior artiste	Endowed by NVVJ Swamy, U.S.A.	Sri Neyveli Santhanagopalan
29.	Dr. Henry Cowell Prize for the best Junior mridangist	Endowed by Dr. Henry Cowell, U.S.	Trivandrum Sri Vaidyanathan
30.	Chellapally Ranga Rao award for a deserving Veena player	Endowed by Sri Chitti Babu	Smt. Geetha Bennett
31.	Semmangudi Narayanaswamy Aiyar memorial award for junior violinist	Endowed by Sri V. Pānchapākesan	Sri M.R. Gopinath
32.	Lalgudi V.R. Gopala Iyer award for Musician-Junior/sub-senior	Endowed by Lalgudi Sri G. Jayaraman	
33.	V.R. Sambasiva Iyer Memorial award for Musician - Junior/sub-senior	Awarded by Sri. S. Natarajan	Sri M. Balakrishnan

34.	Semmangudi Narayanaswamy Iyer memorial award (II Prize)	Endowed by Sangita Kalanidhi Semmangudi Srinivasa Iyer	NOT AWARDED
35.	Sri S. Ramaswamy Shashtyabdapurti Endowment award	Endowed by S. Rāmaswamy Shashtyabdapurti trust	Dr. Pādma Subrahmanyam
36.	C.S. Iyer endowment Prize for good violin player	Endowed by Dr. S. Chandrasekhar and other members of Late C.S. Iyer's family	Kum. Anuradha-Brahmanandam

TALKS & DEMONSTRATIONS

1.	Dr. V. Raghavan Shashtyabdapurti Endowment lecture	Endowed by Dr. V. Raghavan Shashtyabdapurti Committee	Sri S.R. Janakiraman
2:	Suryakanthāmma Memorial award for best demonstration	Endowed by Sangita Kalanidhi Sri M. Balamurali Krishna	Dr. Padma Subrahmanyam
3.	Award for the best paper, talk etc. at Experts Committee	Endowed by Sri A.C. Rangarajan	Smt. Seethamani Srinivasan

COLLEGE

1.	K.V.K. Iyer Memorial studentship in the Academy's College	Endowed by Sri G.T. Sastri	Smt. Ethirajam Parthasarathy
2.	Raja Sir Annamalai Chettiar prize in the Academy's College for Practical	Endowed by Raja Sir Annamalai Chettiar and Raja Sir M.A. Muthiah Chettiar	Smt. H. Jayasree
3.	R.N. Sharma Memorial prize in the Academy's College for Theory	Endowed by Smt. T. Alamelu Ammal	Smt. H Jayasree

Sri Muthusvami Dikshita and his Contribution to Carnatic Music

S. R. JANAKIRAMAN

(Dr. V. Raghavan shashtyabdapurti Endowment Lecture)

PREAMBLE

The technique of the music of a particular age means and includes the summary of the music of the preceding age plus the conventions engrafted from time to time upon the original stock by the masses as enabling them to attain an ideal dimly seen in the distance. A real musician cannot therefore afford to ignore the aspirations of the people at large, fly at a tangent and pooh-pooh the technique of his age which is the growth of years and sometimes of centuries to which he is tied and bound whether he wills it or not. Off and on many a genius arise and give their countrymen not only the summary of the music of the past but also a heavy programme for the music of the future. Such a phenomenon is due to the fact that a particular genius had the intuition to see and realise for himself that all the possibilities of the code and convention had been exhausted - "the orange sucked dry" and that the period in which he had to live had come to a natural end and that he was impelled to inaugurate a fresh era with the new vistas of technique that arose as it were from "the ashes of the old". These two portfolios were recpectively taken as their forte by Dikshita and Tyagaraja. Dikshita resurrected the music of the past, consolidated the music of his times and passed it on to posterity.

INTRODUCTION

In India all music is primarily sacred. The concept of Nada Brahman and Nadopasana and Propitiation of God through music, forms the backbone of Hindu Philosophy. Our music started with the chanting of the Vedas. The sāman music employed the full complemented heptatonic scale. The notes of the Sāman chant

were given the names of Prathama, Dvitiya, Tritiya etc. The Sāman music was succeeded by the Gāndharva and Mārgi songs. Our music itself was Gāndharva. The Mārgi music has been defined by our Lakshanakāras as that which was sought after by Brahma, practised by Bharata and other sages in the immediate presence of Lord Siva and which was the means of attaining salvation.

The Gāndharva and Mārgi songs had been preceded by the ākhyāna rhapsodies. The great epic Ramayana was sung in melodious Jātis by Kusa and Lava in the court of no less a person than Sri Rāma himself. The Mārgi songs were all in Sanskrit.

Music was at one time an adjunct of Bharata Nātya. The Nātya Sāstra itself was Bharata's exposition of Bhāva, Rāga and Tāla. Bhāva expressed through vocal music and rāga through the instruments, tala being the binding factor and nritya is a perfect confluence of all the three. In a sense the triple confluence of Bhāva, Rāga, Tāla connotes both Bharata Sāstra and Sangita. The Goddess has been described as "Bhāva Rāga Tāla Mōdinī" by Dikshita himself. It is the rāga aspect of the concept of Tauryatrika that Dikshlta has highlighted in his compositions, not that it means his text is subordinated to the music.

During the premedieval period the concept of rāga was fast evolving and the rāga came to be studied with greater detail with reference to the different prevailing characteristics. Hence the detailed rāga ālāpana paddhati was expounded by Matanga himself. Thus the idea of rāga got crystallized into a definite shape and the concretisation of rāga forms through definite musical entities with well defined characteristics was an absolute necessity. The music thus came to be regarded not only as the subject of the individual soul but also that of the other souls who had to be lead through the path of music to mukti mārga and music was the prime bhakti mārga to attain the muktimarga.

The medieval period chiefly witnessed the advent of gitas and Prabandhas in profusion. All of which were chiefly technical in character and scope.

A study of the music of the Tamils throws a flood of light on the development of this magnificient system of our music. Between the 6th and the 10th centuries A.D,, the Saivite saints appeared on the musical firmament as also their earliest musical compositions. They had their chosen melodies as designed by the composers themselves, Though specifiç tālas were not mentioned for these compositions. their rhythmic structure was quite suggestive of their possible time measures. In the music of Tamils we find the kernel of the raga system. A good number of rāgas with abundance of rakti an bhāva were prevalent in the ancient Tamil music.

The Tiruppugazh hymns are marvels of rhythemical exploration second to none. Tālas named and unnamed, known and unknown, abound in the Tiruppugazh of Arunagirinatha. All these are the mile stones in the never-ending musical journey, the terminus being only the sacred abode of the Gods.

In the meanwhile in the 12th Century A.D, the Ashtapadis of Jayadeva formed the bulk of musical compositions, in as much as the author himself had specified the rāgas and tālas of his compositions though unfortunately they have become things of the past due to lack of Bhāgavata sampradāya. The Ashtapadis were composed at a time when the bifurcation into the two systems of music namely Carnatic and Hindustani had not emerged. Though the Ashtapadis have not yet lost their divine sanctity, they have already lost their musical sanctity. They are now only examples of light music and light classical music.

No doubt Purandara Dāsa laid a foundation stone for musical pedagogy there is no documentary evidence that Purandara Dāsa composed the well-graded swara exercises and that he devised the Mālavagaula as the primary

rāga for the said swara exercises. The music in its classical aspect had not had its beginnings yet in the early 16th Century. Seeds had not even be sown for the emergence of the type of classical aspect as it flourishes today.

He laid the foundation stone of the teaching of music on certain well-garded lines. He composed Suladis, Prabandhas and of course Devarnamas. These Devarnamas were mostly of the Ugabhoga type. We do not come across any other musical composition of other type like, Tana varna, Pada varna, Rāgamālikā etc., in the 16th Century A.D. Of course, we have the Rāgamālikā sūladis, the different section of sūladis being in different rāgas. This is not ideal Rāgamālika in the real sense of the term. It is perhaps a Kvachidamra Rāgamālikā, the first step in the ladder of the evolution of the Rāgamālikā. After Purandara Dāsa's time we have Bhadrāchala Rāmadāsa's compositions in Telugu. Rāmadāsa is the first accredited composer of the Kirtana form in its Ekadhātu and Dvidhātu types. Rāmādāsa's kirtanas are mostly Sahitya oriented with the music at a low ebb. Of course the 15th Century had witnessed Tāllapaka Annamachārya who composed Adhyātma Sankirtanas and Sringāra Sankirtanas in profusion engraved on copper plates and preserved by the T.T. Devasthanams. From the copper plates we find the Kirtanas having only Pallavi and Charanas and no demarcation of Anupallavi at all. Up to the beginning of 17th Century the musical setting was subdued and the Sāhitya was the dominant element. All music was essentially sacred even during the 17th Century. We don't find the classicism of music in the real sense of the term as it came to be felt and apprehended from the advent of the musical trinity.

Venkatamakhi mentions the charateristics of different type of Gitas and Prabandhas and it is reported that he has himself composed many of them. All these were more technical in nature with not much of musical aesthetics in it. Venkatamakhi has given the gist of his concise law for the generic scales. No doubt it is an achievement though it could be argued that if not Venkatamakhi, some other 'X' too could have done what Venkatamakhi

did. The enunciation of the 72 melakarta scheme is only just academising the possible number of the so-called melas on the basis of a computation derivable out of the universally known 12 notes of the gamut. From the text of the valuable Chatudandi Prakāsikā we don't get any clue as to the clear form of rāga as envisaged through the concrete musical forms as apprehended today. Even the number of the Rāgas discussed in the Prakasika was just limited to 54 which, he reports, he inhereted from his musical preceptor Tānappāchārya.

A contemporary of Venkatamakhi was Kshetrajna who is accredited with having composed thousands of padas. The music of Kshetrajna is still a mystery and even a hoax. It is hardly possible to imagine such a heavy load of music as imported into his padas some 300 years ago. Kshetrajna is no doubt a prolific Sāhityakarta. Was he really the architect or the author of such marvels of rāga portraits depicted in his various padas as rendered now?

Nārāyana Tirtha is another composer of the 17th Century whose contribution pertains only to sacred musical literature. The tarangas formed the bulky cream of the sacred musical lore. Here too the music was much at a subordinated level. The Sahityas were purely divine in character forming an end in itself, the musical setting being the means to the end.

One other great difficulty confronting us is the authentic tradition of Gāyaka sampradāya or Bhāgavata sampradaya which is an apparently lacking element. The sankirtanas of Annamācharya, the devarnāmas of Purandara Dāsa and to some extent Rāmādāsa's Kirtanas, Ashtapadis of Jayadeva and Tarangas of Nārayanatirtha all these too [suffer from this severe handicap. It is only the compositions of those composers forming the pre-trinity group and flourishing after 17th century or even say 1750 A.D. that fortunately escaped this debacle. Such compositions have an assured authencity of their mode of rendering in that they have been handed down to us not only from mouth to mouth but from hand to hand.

THE PRE-TRINITY PERIOD - PRELUDE TO A GREAT ACTION

All the music prior to the pre-trinity period was either too technical or too devotional in character. Its musical aesthetics was lacking rather the type of music presentable to the listening agency with full musical aesthetics was in the offing. The medieval musical compositions, the prabandhas and suladis, were metamorphosed into forms of a simple nature with a greater musical appeal. The sūlādis became out of fashion. The only composer of gitas worthy of note belonging to the pre-trinity period is Paidālā Gurumurti Sāstri. He was evidently a master of a good number of ragas in which he had composed accredited lakshana gitas.

The varna, pada varna, and chaukavarna, rāgamālika, not to speak of the kriti, these were all the musical forms that were broūght into the threshold. Sonti Venkatasubbayya, Pacchimiriyam Adiappayya, Pallavi Gopalayyar, Kavi Marrubhutayya, Chaukam Virabhadrayya, Margadarsi Seshayyangar and Ramaswamy Dikshitar, were the leaders of the pre-trinity period of mucic. These composers have contributed quite a lot to the evolution and the development of the types of the compositions mentioned above which reached it zenith of perfection full blown in nature by the musical trinity and consolidated by the retinue of composers mentioned above.

Pacchimiriyam Adiappayya is known as the 'Tana Varna Mārgadarsi' and the 'Architect of Svarajatis' as a dance musical form. As at present we have no idea about him as a composer of kriti. Sonti Venkatasubbayya had evidently been the outstanding musician of his times and had the unique honour of the singing at the Royal Court on the 'Ugadi' day. A few tanavarnas of a highly remarkable standard like those in Bilahari, Purvakalyani are available. He too is not known as a kriti composer. His disciple was Paidālā Gurumurti Sastri referred to above who hails his teacher as Gāna Vidyā Dhurandhara etc.

Pallavi Gopalayya is an accredited disciple of Pacchimiriyam Adiappaya. He is easily the acclaimed composer of the Kriti and the Tāna Varna compositions. It may not be far from wrong to assert that he outshone his guru himself. His Tāna varnas in Atatala in Todi and Kambhoji have made a mark by themselves. In this connection it may be recorded here that the popular ata tala tana varna in Kalyani beginning with the words 'Vanajākshi' is not the composition of Pallavi Gopalayyar and that Mulaivattam Rangasamy is its real author. Thus the tāna varna composition attained its full stature of perfection at the hands of the Sonti Venkata Subbayya, Pacchimiriyam Adiappayya, Pallavi Gopalayya of the pre-trinity period and a galaxy of composers viz contemporaries of trinity and notable composers thereafter consolidated this musical form of tana varna. The Kirtana was as discussed above, primarily a sacred form to start with purely devotional in character and music much at a subdued level. In the pre-trinity period some music of a heavier nature was imported to the form of Kirtana and the so-called Kriti had its birth. The Sāhitya of the Kriti need not necessarily be secular or of a low nature. Pallavi Gopalayya, Choukam Virabhadrayya, Kavi Matrubhutayya and Margadarsi Sesha Iyengar of the pre-trinity period made a grand beginning. The composers have to their credit a few kriti compositions standing on the border line of distinction between a kirtana and kriti. Dhātu, Mātu alankāras were tacked on to the kriti composition to contribute to its musical setting of a high order. We find the chitta swaras for the compositions of Pallavi Gopalayya Kavi Matrubhutayya and Ramaswamy Dikshita followed suit in this regard. But his trump card was ragamalika and chauka varnal Ramaswamy Dikshita is an accredited author of the ashtottara raga tala malika. In this rāga tāla malikā only 62 talas of the classical 108 talas are available. The composition starts with the traditional sūlādi sapta talas. As the sample of medieval prabandha Ramaswamy Dikshitar composed his 'Chandasela' in Hamsadhvani raga. This is the Kaivara Prabandha of the medini jāti type. Taking the model of Ramaswamy Dikshita, Subbarama Dikshita, the adopted son of Balaswamy Dikshita, contributed to the repertoire of raga-

malika. Sri Muttuswamy Dikshita has himself composed his immortal and illustrious chaturdasa rāgamālikā. Rāgamalikās are highly scholarly musical compositions with rich musical aesthetics too. While the tāna varnas too are of a scholarly nature, no doubt, but are more technical in scope and utility not that they lack in musical aesthetics or rakti. Thus the two most important types of musical forms, the tāna varna and rāgamālika got fully explored at the hands of the composers of the pre-trinity period itself.

Pallavi Doraiswamy Ayyar was the other composar of pre-trinity period who composed tāna varnas and kritis. His Ārabhi rāga, ādi tāla tana varna and 'Dhurjati Natinchene' Gauri rāga kriti are shining examples of his compositions.

The Pada varna and chauka varna are the other two musical forms which attained perfection in the pre-trinity period. Ramaswamy Dikshita is again the most outstanding composer of the Pada varna and chauka varna. Here one must take a little cāution The Karvetinagar composers Govindasāmayya and Kūvsnasamayya were the fore-fathers of the compositions of Pada varnas. They lived prior to Ramaswamy Dikshita.

The Sāngita Sārāmrta of king Tulaja was written in 1735 A.D. The Rāga Vivekādhyāya of this work gives a correct note on the contemporaneous aspect of the music of the times during which it was written. It was the pre-trinity period of music. In his Rāga Vivekādhyāya, king Tulaja illustrates all the ragas he discussed with a particular reference to the prāyogas, that is the sancharas permissible in the different stages of ālāpa karma and rāchanā karma. He cites ālāpa prayōga. prabandha prayoga, gita prayōga, thāya prayōga, udgrāha prayōga, ābhōga prayōga etc., for all the ragas. This is the high light or the peak for the development and understanding of the rāga concept in [its entirety. The stage was kept ready for the action to go on this was "The prelude to a grea action" to quote Shakespeare's Macbeth.

THE GREAT ACTION

Just at the opportune moment the three master composers commonly known as the musical trinity, Syama Sastry, Tyagaraja and Muttuswamy Dikshita appeared on the musical firmament. The classical Carnatic music of the present day is in every aspect the efforts of these three masters. These theee chose the kriti form as their forte and explored the full possibilities of the development of the form. The Kriti form was fully anatomised by these and nothing was left for improvement. Something like a distinctive style of the kriti composition could be presented by these composers. Just hearing a kriti, one would be able to say it is Sastry's Tyagaraja's or Dikshita's. Such a thing was lacking to some extent in the kriti composition of the pre-trinity period. Of the three, Tayagaraja chose only the Kirtana and Kriti form as his forte. He has given us Kirtanas and Kritis of different types. His Kirtanas too have been Sāhitya-dominated. While in his kritis sangita and sāhitya have been placed in the same pan. Through his pancharatna kritis Tyagaraja has given an inkling that he could have been the super eminent composer of the Tāna varna composition if only he had willed it.

Syama Sastry has given us some shining examples of the other musical forms as well viz swarajati and Tānavarna. The musical ebb of his kritis is not so simple as that of Tyagaraja, sometimes are too elaborate and complex like that of Dikshita. Dikshita has got to his credit kritis of high flown musical setting with the sāhityas of an undaunted style and pedantic in the sacred language, Sanskrit. He has given an idea of his masterly powers of composing rāgamālika through his one solitary instance of Chaturdasa Rāgamalikā. Dikshita inherited his rich musical maturity and repertoire through his father Ramaswamy Dikshita and through one Muddu Venkatamakhi supposed to be one of the descendents of Venkatamakhi.

As far as the raga system is concerned, Syama Sastry chose to remain content with the choice of a few popular and rakti ragas, the so called major and the minor ones. He attempted a

few rare ragas like Manji and Kalagada. Chintamani was his innovation. The Raga system adopted by Tyagaraja is something profound. He has composed in as many as 210 ragas, may be a little more or less. Of these most of them have their traditional history while some are supposed to be his own marvels of creation. Tyagaraja has for the first time handled many a raga and in some of them we have his compositions alone. And that too only one-Dundhubhi, Vijaya Vasantam, Kōkila Varali, Pratapa Varali, Supradipam etc.

Dikshita had always had his eyes on the music of the past. He has adopted mostly the asampurna mela system aud the Janyas thereunder handed down through some agent anonymous, may be Muddu Venkatamakhi. There are a few ragas which Dikshita alone has attempted Navaratnavilasam, Mohananata, ·Mahuri, Kumbhakriya etc. It is a sad feature that the authorship of these kritis in some such ragas is dubious and simply foisted upon Dikshitar, just for the reason that the Guruguhamudra figures therein.

RĀGA FORMS:

The soul of Carnatic music lies in its rāga forms. Rāgas have distinct personalities which could be distinguished and visualised. The rāga forms are by their very nature incapable of exact definition, just like poetry or the sweet perfume of flowers. The rāga is the pivotal concept of the Indian Music.

The century from 1750 AD to 1850 AD proved an epoch-making period in Carnatic musical history in as much as it opened a new era in the evolution of the rāga form in its full bloom. The genius of the trinity of Carnatic music, Syama Sastry, Tyagaraja and Muthuswamy Dikshita explored rāga forms in all their varied richness and colours, but through their own characteristically individualistic style. Dikshita and Tyagaraja, the two foremost composers with an imagination of divine calibre, have evolved in their kritis truly wonderful edifices of rāgas. They have by their

art created worlds of their own, and peopled them with the "the heirs of their imagination. The ragas portrayed by them have a clarity and fidelity". They stand in bold and distinct relief before our minds.

The supreme position occupied by Dikshita and Tyagaraja in Carnatic music is due to the fact that they pursued the ideal of depicting rāga bhāva stead-fastly and brought to bear the highest imagination in their art. Their compositions remained unrivalled as shining monuments of rāgas in our music.

Scales are legion but rāgas must be created out of them. The plethora of scales concretised by Tyagaraja into solid structures with full form aud vitality will survive the test of time. Dikshita chalked out a different programme for himself. He consolidited the music of his times, revived the past and passed it on to posterity. He resurrected those rāgas which existed prior to his time and which were almost going into oblivion.

RĀGA BHĀVA:

It is a fact that the musical style of Dikshita is different and distinct. Dikshita is an epic composer. He revelled in the slow tempo. Not only the musical style but also Dikshita's bent of mind, mode of approach to God, revelation of Bhakti, above all, the theme of sāhitya are the other important factors contributing to the distinctive modes of presentation of even one and the same raga in different phases.

DIKSHITA'S MODE:

Dikshita had been initiated into Srividya Maha Shodasakshari Diksha. He had practised yoga and was even known as the Yogiswara of Tiruvarur. He would often enter into moments of meditation in undisturbed 'Samadhi' and when he woke up from the trance, with strains in praise of the deity, he burst forth into song, full of that ecstacy which great philosphers and high-minded

souls experienced when they realised the God-head. Dikshita's mode of revelation of Bhakti was subdued and undemonstrative.

Now this aspect has a tremendous influence on the featuring of rāgas by Dikshita. He conceived the rāga in full and featured it in all its aspects. In his kritis, the rāga is taken up at a particular point, hovers like a satellite over the entire emotional landscape in a magnificent survey, leaving an indelible impression. This is why Dikshita's kritis have a ponderous length, with "Linked sweetness long drawn out".

THEME OF SAHITYA:

What sort of man was Dikshita? His kritis will tell us if we read between the lines. He had at his command the entire body of ancient learning. Music and devotion were in his blood. Even from his infancy he developed a sense of vocation which neither grinding poverty nor worldly material advancement could obscure. He straightaway prepared for his like's work like that great epic poet Milton. But unlike the English poet nothing could sour his sweetness of disposition. Even Sanaischara, for whom a layman rarely has a good word, gets a tribute from Dikshita which reflects his philosophic temper and unbounded faith in the provid-ence as much as his astrological faith. If Dikshita underwent any emotional crisis or spiritual storm or stress, it has left no trace in his kritis. There it is all serenity and poise. So much so there are also some who complain that he is a little cold and that had he been only a little human, he might have moved us profoundly. But this criticism is a basic misconception of his mind, heart and art. His music appeals for the most part to the contemplative element and its prime virtue lies in his strengthening that tendency.

The subject matter of his compositions looks at first sight narrow and the treatment pedestrian. In fact every song of his, is a hymn or praise, an invocation tn some deity or other. It has even been said by some scholar all his compositions are the 'Mam pahi type'. To put it in a dignified garb, it may be said that Dikshita's music consists of impersonal art forms.

His life is one long pilgrimage and at every shrine he made his offering of song incorporating in loving detail the customs and tradition of the temple focussing his attention on the special attributes that find expression in the local deity. He was no sectarian. His catholicity of outlook is however not a cloak for indifference but it is all the outcome of spiritual realisation.

The language as befits his theme is spare and austere. It reflects his deep familiarity with Mantra and Yōga Sāstras. His Kamalāmba Navāvarana kritis and those on the even main planets are first class evidence in point. The charana of the Gowri Kriti "Gowri girirājakumari" reproduces word by word a famous stanza from the Soundaryalahari of Adisankara. His kshetra kritis constitute sthala Māhātmyam while utilizing in full all the musical resources and metrical devices of the language, he does not attempt at producing complex rhythms in poetry. Where even musical effect demands it he does it to sacrifice literary elegance. Just as Tyagaraja has produced some Samkshepa Rāmāyana Kirtanas in "Sri Rama Jaya Rama" in Yadukulakāmbhoji, "Vinayamunanu" in Saurashtra, Dikshita has produced "Balagopāla" in Bhairavi and "Chetasri Balakrishnam" in Dvjāvanti etc.

A COMPARISON OF THE TREATMENT OF SOME PARTICULAR RĀGAS BY DIKSHITA AND TYAGARAJA :

A close examination of the kritis of these two great composers in one and the same rāga side by side will bear ample testimony to the fact that they vie with each other in point of purity and richness of rāga bhāva and they form a class by themselves.

ILLUSTRATION:

"Sri Subrahmanyāya"	—	Kambhoji	—	Dikshitta
"Mari Mari Ninne"	—	Kāmbhoji	—	Tyagaraja
"Abhayāmbā"	—	Kalyāni	—	Dikshita
"Etavunara" } "Kaaruvelpulu" }	—	Kalyani	—	Tyagaraja

Tyagaraja's mental experience was diverse in character and made him pour forth rāgas depicting different rasas and phases of rasas. Tyagaraja speaks of "Navarasayuta Kriti". He is the master of 'Rāga and Rasa'.

ILLUSTRATION:

'Nāradagānalola"	—	Atānā	(evoking bhakti)
"Yepapamu Chesitira"	—	Atāna	(A raga chiefly known for portraying 'Vira' and raudra rasas)

SERENITY AND POISE IN DIKSHITA'S KRITIS :

Dikshita's kritis evoke mostly a feeling of serenity and poise. Santa rasa pervades the atmosphere. His raga forms are the finest specimens of pure or absolute music. Gana rasa is the sole feeling experienced while listening to Dikshita's raga structures. His raga forms are large scale products. Massive in structure and closely knit in texture. In Tyagaraja, we have abridged editions as well as enlarged ones of rāgas.

ILLUSTRATION :

'Āragimpave' & 'Kaddanavariki'-Todi - Tyagaraja. Dikshita's - structure) in one and the same raga are uniformly of the same magnitude though in different form.

'Akshayalinga' & 'Dakshinamurte' - Sankarabharanam - Dikshita.

NEW RAGA CREATIONS :

The manner of handling of certain ragas by Dikshita and Tyagaraja may particularly be noted in this context. A good number of ragas are accredited to Tyagaraja as having been created for the first time through his kritis.

Dikshita has given us the benefit of the archaic forms of some ragas.

ILLUSTRATION :

'Kamalamba Samrakshatu'	—	Ānandabhairavi
'Sankha Chakra'	—	Pūrna Chandrika

Dikshita has given mould to Purnachandrika which is rather archaic. It is, to my mind, an amālgamation of Purna chandrik and Janaranjani, the latter being an off-shoot of the former. Pūrna Chandrika is older while Janaranjani came later. Tyagaraja evolved Janaranjani, out of the archaic Purnachandrika and individualised and immortalised both Purnachandrika and Janaranjani in his kritis. The old fashioned Purnachandrika as preserved by Dikshita in his "Sankha Chakra" brings in "Dirgha ga" and "Dirgha dha" now transmitted into Janaranjani. Dikshita has not composed in Janaranjani.

LUSTRATION:

"Sankha Chakra"	—	Dikshita
"Palukavemi"	—	Tyagaraja - Purna Chandrika

It may incidentally be mentioned that the treatment of a few other ragas mentioned by Dikshita is altogether different. God only knows whether Dikshita is the real author or it is Subbarama Dikshita's making. But Subbarama Dikshita is not subject to much accusation in this regard. Isamanohari and Sarasvatimanohari have had kakali nishada and the same could be evidenced textually.

DIFFERENT ATMOSPHERE :

Creation of an altogether different atmosphere is quite perceptible in one and the same raga, cast by different composers.

ILLUSTRATIONS :

'Kanjadalaya'	—	Dikshita
'Nimuddumomu'	—	Tyagaraja, Kamala manohari
'Nirajakshi'	—	Dikshita
'Samajavara'	—	Tyagaraja - Hindolam
'Ānanda Natana'	—	Dikshita
'Marachevadana'	—	Tyagaraja - Kedaram

MADHYAMAKALA SAHITYAS IN DIKSHITA'S KRITIS ;

The rendering of raga should have its own perceptible laya, though not marked into regular intervals of time. There is, after all, a sense of rhythm in every aspect of nature. The raga has been featured by these two composers in quick moving pace and slow pace, with individualistic expressions each unsurpassed for its beauty and splendour. It seems to me that their respective presentation or raga feature is perfectly well-balanced ; one with the other, that of Dikshita in vilamba of slow tempo, while Tyagaraja's kritis in even slow tempo have a underlying rhythm of madhyamakala. Dikshita conceived the raga in slow pace, independent of any thought of acceleration. The Indian musical genius conceived melody as independent of any though of harmony, as against a westerner who conceives melody harmonically, that is to say, melodic ideas pivoted on realationships of harmony. But at the same time, Dikshita never lost sight of the intrinsic beauties, while nterpolating realively fast moving phrases in some ragas which were eminently suitable for such a treatment though their basic mode was cast in slow tempo.

ILLUSTRATION :

"Anandanatana"	—	Kedaram
"Kanjadalayatakshi"	—	Kamalamanohari

It is with a definite purpose that Dikshita chose to set apart the musical setting in any section or sections of the song in relatively quicker tempo, to do adequate justice to the raga concerned. But here too, one could observe that Dikshita chose to introduce madhyamakala movement, not as a matter of routine in his structure, some kritis are conspicuous for the omission of madhyamakala movement, though there may be an apparent impression of its inclusion created by the closely knit sahityas with more words, as against the paucity of words in the other sections of the song.

ILLUSTRATION:

"Abhayamba"	—	Kalyani
"Minakshimemudam"	—	Gamakakriya

Contrasted with this category of kritis, there are kritis of Dikshita which no doubt present madhyamakala sahityas with lilting beauty.

'Bhajare" — Kalyani
"Sri Subrahmanyaya" — Kambhoji

Dikshita created variation as opportunity for himself to cover a large orbit of the raga structure in the kritis. The dhatu of the music of the kritis never repeats itself in any section of the song. There are of course the kritis of Dikshita only with the pallavi and anupallavi; the latter is commonly known as samashti charana but not found as such in the "Sangita Sampradaya Pradarsini". In a good number of compositions of Tyagaraja set particularly in perceptible madhyamakala, the latter half of the charana is on the lines of the anupallavi. Further, there are also kritis of Tyagaraja having plural charanas all sung to the same 'Dhatu'. Splendid instances of these are 'Darini Telusu' and 'Dorakuna Ituvanti'. In a few kritis of Tyagaraja the plural charanas are sung in different Dhatus as in Sri Raghuvaraprameya (Kambhoji) | Brochevarevare (Sri Ranjani) and Endukunirdaya (Harikambhoji).

SANGATIS:

Sangatis or the variations on the fundamental musical theme constitute an integral part of the kritis of Tyagaraja, which have contributed in no small measure to the magnificient and colourful portrayal of raga forms in his kritis. Tyagaraja particularly is one composer who adopted sangatis with a purpose. A set of sangatis well-sequenced has been incorporated in some kritis primarily for the enlargement of raga structure.

ILLUSTRATION:

"Darini" — Suddha Saveri
"Koluvamare gada — Todi

Contrasted with this, we have other kritis of Tyagarajas where the sangatis have been embodied solely for the purposes of elucidating the intrinsic bhavas, latent shades and ideas enshrined in the meaning of the text or the sahitya.

ILLUSTRATION:

'Mari Mari Ninne' — Kambhoji
'Dorakuna' — Bilahar

The lack of this element has been compensated by Dikshitar in his kritis by the long drawn movement of theme, set to a majestic elephantine gait, breathing an atmosphere of ample leisure and beatitude.

RHYTHMIC SETTINGS – NO CHĀPU TĀLAS:

The rhythmic setting and its flow evident in his kritis have again been the outcome of the handling of the raga expression with the individual stamp of distinction. Jerks and jolts were out of place for Dikshita. A clear and uninterrupted rhythmic movement is a feature of Dikshita's kritis. Vāriety of pace is the speciality discernible in Tyagaraja's structure. Besides, Adi, Rūpaka, Jampa, Triputa talas, Tyagaraja also employed Khanda and misra chapu talas. Syncopated rhythm of the chapu could never suit slow movement. It is a matter common apprehension that is the Misra chaputala is reckoned in vilamba laya, it becomes Tisra Triputa with its Trisra laghu and two dhrutas. Likewise, if the tempo of the Triputa is speeded up it results in Misra chapu with only three beats or sometimes with the two beats and one visarjitam. We find Dikshita's kritis only in Trisra eka, khanda eka-and misra eka talas. Nowhere is the word chapu used for Dikshita's as rendered in notation in the Sangita Sampradaya Pradarisini by Subbarama Dikshita.

GRACE:

Grace and embellishment are the soul of Carnatic music. The continuous curve of Indian music distinguishes it from the other systems of music of the world. Gamaka does not comprise only shades. The term should be understood comprehensively to mean and include not only shakes and graces but also the manipulation of any note in such a manner as to produce the richest musical effect. Thus even a note rendered plain may shine of its own character. This "Susvara Gayana" has been given all emphasis in the picturing of ragas by Dikshita.

ILLUSTRATION:

"Sri Subrahmanyoham" — Todi

A judicious and graduated grace in rendering the notes in a raga has always its own charm.

ILLUSTRATION:

It is erroneus to think that swaras rendered without any grace or embellishment do not bring in beauty or mar the (carnatic flavour.

ASAMPURNA MELA PADDHATI:

In the employment of scales in general, Dikshita was not very particular about, the requirement of the full complement of the notes in the regular order of ascent and descent. This he scrupulously observed in the case of the so-called vivadi scales. His compositions in such ragas were less elaborate. Dikshita is reported to have adopted the asampurna mela paddhati. We have his kriti in Bhanumati and not in Vanaspati, and again Bhoga chaya nata and not in Vagadhisvari.

ILLUSTRATION :– 'Brahadamba' — Bhanumati — Dikshitar
"Paramatmudu" — Vaghadeeswari—
Tyagaraja.

The above phenomenon incidentally accounts for the non-availablity of kritis of Dikshita in such popular ragas of Tyagaraja like Kharaharapriya, Harikambhoji. However Tyagaraja had his own innovations in depicting vivadi melas and ragas.

PROSDY IN DIKSHITA'S KRITIS:—

What metre is to poetry, tala is to musical compositions. Tala regulates the occurrence of yati and prasa in musical compositions. No other compositions of any other composer will furnish a satisfying exidence for the observance of prosodical structure in musical composition than those of Dikshita. In all the kritis of Muthuswāmy Dikshita, which bear the authentic stamps of musical writing, we find the scrupulour observance of the prosodical rules

For purpose of symmetery of grace Dikshita has introduced yati or prasa yati, even in the half avartas and quarter avartas. The composition must be studied in its entirety.

NOTTU SWARA SAHITYAS OF DIKSHITA

It is well-known that Dikshita[4]s brother Balaswamy Dikshita learnt violin under a European teacher. It was then that the instrument was adopted to serve the needs of Carnatic music. No doubt this provides an ample apportunity for our hero to get influenced with the Western major diatonic scale revolving round which hc composed Nottu Swara Sahitya as they called. These provide simple sahitya and some simple tunes though revolving ronnd only Sankarabharanam and they help our music students in their own way to get at the kernel position of the notes.

INTRODUCTION OF RAGA MUDRA

This may look at the outset a little academic. It involves a thorough mastery of the language. He introduced the *suchita and suddha rāga mudra*, without at the same time interfering with the textual structure of the song. But it may be noted that here also Dikshita did not make it a routine business. Perhaps in a few earlier krities in the raga, he took a fancy to introducing raga mudra but gave it up subsequently thinking it as superfluous. His very famous kriti Sri Subrahmanyaya does not have the raga mudra and so also Srī Raja Gopala in Saveri.

The introduction of the raga mudra has got its own virtues about it in as much as it sets at rest the conflicting views not only with regard to the names of the ragas but the very existence of the ragas themselves like the introduction of the raga names as Sama and Nilambari. In the relevant kritis he gives clues to the correct reading of the names of raga concerned. Kritis of Dikshita are available individually in Aarabhi, Pantuvarali and Ramakriya. His "Mamava minakshi" is depicted in Varali of the 39th mela' Pasupateeswara in Pantuvarali of 45th mela and Ucchishta Ganapati in Ramakriya in 51st mela. Similarly kritis in Bhupala and Revagupti without giving any room for us to mistake Revagupti for Bhupala and vice versa.

Srī Parvati	—	in Bauli
Sadavinutasadare	—	Revagupti
Sadachaleswaram	—	Bhupalam

The Ancient Tala System : A Comparative Approach

LEWIS ROWELL

The aim in this article is to identify and evaluate the distinctive features of the ancient *tāla* system, that remarkable edifice of early rhythmic thought and practice erected by such authors as Bharata and Dattila and elaborated by their successors. The ancient and modern *täla* systems have often been compared, although not as often nor as successfully as one would like. There have also been many comparisons between the practice of *tāla* and the rhythm of Western music as we understand it today: these have usually remained on a superficial level and have failed to shed much light on either of the systems being compared. What I have not encountered is a comparison that engages Indian and Western rhythmic thought at precisely the point where it might prove most fruitful: that is, a comparison of the heritage of rhythmic speculation in ancient India and the ancient West, specifically the contributions of the major Greek authors from classical times.

Some may contend that we know little about ancient rhythm, in India or the West, other than what we learn from texts, and it is surely true that most of the evidenee is textual. But certainly no Indian scholar will require any apology for respecting the authority of a textual tradition, so long as that authority is supplemented by the evidence of a living *sampradāya* and interpreted with both common sense and due awareness that many pieces of evidence are missing. The chain of rhythmic thought in the West has just as many missing links, but enough remains to warrant substantial conclusions, and the evidence of the surviving texts is lucid and comprehensive.[1] This article will not dwell on Western evidence or concepts; rather, I propose to focus on rhythmic concepts and issues in the early descriptions of *tāla*, interpreted and evaluated by means of brief references to ancient Western rhythmic thinking. The point of these comparisons is to suggest (a) what is, perhaps, "universal" and (b) what is culture-specific in the Indian achievement.

"Universal" is a dangerous word. I always think of it within quotation marks whenever I venture to use it. The word is not dangerous in itself but in how one may be tempted to misuse it. I do not deny that there may indeed be "universal" phenomena and concepts that fall within the domain of music, but we usually apply the term with reference to a particular universe of our devising. If we claim that a particular concept is a "universal," it seems to me that we are trying to reassure ourselves that things really *are* the same, that there are things on which we can rely. I can appreciate the desire to assert a common ground for not only "our" music but all other musics, but scholarship should be more than a search for certainties and glib generalisations. It is the ambiguities that interest me more than the certainties and differences - in the end - mean more than the similarities.

I suggest that there are two distinct approaches to the study of cross-cultural phenomena such as the experience of musical rhythm: the scientific way and the human way! There is no doubt that most rhythmic phenomena submit readily to precise measurement: pieces can be transcribed, electrical devices can record and display the patterns of sound waves, and all sorts of sophisticated instruments can analyze the music as performed. I do not dispute the accuracy of the results - I simply fail to find them interesting beyond a point. What I do find deeply, absorbingly interesting are the experiential qualities of rhythm and the conceptual structures man has devised with which to organise his intuitions of the temporal phenomena in music. Some of these concepts may indeed arise from a certain broad class of universal experiences, but it is the cultural interpretation we place upon them, the way in which they embody and express our preferences and values, that gives them meaning. It is easy to speak glibly about "beats" in musics from here and there, but when we seek to discern the nature of these beats and what they mean within their cultural context, we come closer to genuine understanding and aesthetic response.

Is the experience of rhythm "universal?" Surely it must be, in part. If the most widely accepted theory of musical rhythm ("projectionism") is true, as I believe it to be, then we all draw

upon temporal models in organising our music: the human circulatory and respiratory systems; our daily, monthly, and annual cycles of times and seasons; and, in addition, the daily, experience of rhythmic events that we do not usually classify as "music." All people experience feelings of tension and release, increases and decreases of speed, the recognition of temporal patterns and repetitions, beginnings and endings, and the like. But culture, as always, is our teacher : early in life we start building up the meanings and values we attach to particular types of tensions, accelerations, beginnings, and what sort of pulses, repetitions, and periods we regard as meaningful in one way or another.

I would like to identify some basic issues of rhythm before proceeding to more sophisticated concepts. What classes of rhythmic phenomena may we regard as "universal?" Surely we may start with five : duration, pulse, silence, tempo, and pattern. Each answers a basic question : How prominent? How long ? How often? How grouped? Anyone who attempts a general definition of rhythm must grapple with issues such as these. Almost two thousand years ago the Greek author Aristides Quintilianus set forth such definition: rhythm, he wrote, has four components - arsis and thesis, sound and silence.[2] By arsis he meant the quality of rhythmic lightness or "lift"; by thesis he meant rhythmic weight - accent– whether produced by stress or some other means. Thus, in this classic definition, rhythm is communicated and organised by weight and the absence of weight, sound and the absence of sound. Strikingly similar is Abhinavagupta's detailed analysis of the opening *śloka* in the *tāla* chapter of the *Nāṭyaśāstra*.[3] But the recognition that these are the basic components takes us only so far : which durations, what sort of pulses, what kinds of silences, which patterns, and by what standard is tempo reckoned ?

In short, these essential ingredients of musical rhythm require cultural interpretation before they can become meaningful. The idea of duration appears to be the most neutral of the five; if absolute durations remain in doubt (most of us find it difficult to conceive of the time it takes for a needle to pierce 100 lotus leaves!),

at least relative durations can be specified. And, of course, systems of rhythm do so, usually in simple multiplex and superparticular ratios. Bul even here interesting questions remain, some of which will be mentioned below. The issues of silence and tempo depend similarly upon cultural interpretation: silence, because our perception and interpretation of silences is conditioned by their sounding context; and tempo, because we require a conventional referent (the pulse?) in order to establish the rate at which a certain class of musical events relates to our standard of measurement In this regard it is instructive to consider a concept used by contemporary ethnomusicologists to compare various world musics: the so-callcd density referent is defined as the fastest rate of regular pulsation, a kind of lowest common denominator of the musical fractions. But how does one interpret such a rate ? What does it mean? Culturally, it is just one among many rhythms, and it may have many (or no) meanings in relation to the music as a whole. I don't find this idea of much value in Indian music or, for that matter, in any music. Pulsations and grouping tactics are, similarly, open to cultural interpretation: beats may be heavy or light, and a great variety of patterns and formulae may be displayed.

Are there other classes of rhythmic events, apart from the five I have identified, which might claim any standing as "universal?" I can suggest two strong contenders and two others which are more questionable: (1) The alternation of strong and weak phenomena is probably a near-universal experience, in one form or another, and (2) I think we must recognise a universal human tendency to organise musical events into periods limited by the breath and the attention span of the mental present—somewhere between five and ten seconds as an average. Alternation and event length are the strong contenders. I think it is also possible (3) to identify a universal human tendency to emplant some sort of intensification in our music—some quality of increasing momentum, energy, and frequency of accents that leads us to interpret it as motion, or increase in motion, towards a goal. And finally, from the evidence of the temporal patterns of world poetry as well as musical evidence in many cultures, it seems possible to assert (4) that musical endings

tend to be more formulaic, more conventional, than beginnings; that is, that the anticipation of a cadence is likely to cause us to respond more from habit than from invention.

Up to this point, I have been attempting to clear away some of the brush, to acknowledge the existence of certain common temporal phenomena; but, in our consideration of these broad rhythmic ideas the fact that they exist is secondary in importance to what they may mean. I will suggest what I believe to be the ancient Indian interpretation of these rhythmic "universals" before turning to more specific cultural contributions.

Duration per se, just like silence, seems to me to be invested with greater meaning in the ancient (as well as in the modern) music of India. The Western mind conceives duration as nothing more than a span of time, a line articulated by the distance between two points and a rational period that is capable of division and multiplication into any number of other, equally rational units. While the same possibility is ever-present in Indian music too, a durational span does not always imply specific internal measurements and rational partitions—in fact it seems to be valued more highly when it does not! There is little evidence of any irrational durations in the ancient ceremonial music described in the *śāstras*, but that is typical of a ritual music. It is also worth mentioning that early Western rhythmic theory had no equivalent to the duration known as *pluta* (three times the duration of the short), although it could of course be constructed from the shorter durations. But what is more significant is the special role reserved for *pluta* as a structure marker in the early *gitaka* forms, a sign of pattern beginnings and/or pattern endings. What this suggests is that durations play a qualitative, as well as a purely quantitative, role in the ancient Indian concept of rhythm.

And, similarly, silence appears to play a more significant role than in the West, although one cannot invoke the evidence of the continuous drone to support this conclusion with respect to the

ancient texts. What we can say is that the silences in the ancient ritual music must have been different in character from those in the West; we do not know what pitch and rhythmic patterns were spun out over the prescribed formal structures, but the shifting gesture patterns of the *tālavidhi* and the simultaneous implications of the internal structures make it clear that rests were properties of the many different streams of activity, not (as in the West) as articulations that cut through the entire musical texture. And, further, rests appear to be independent of the underlying formal structure, not caesuras that are preordained.[4] These conclusions about the roles of duration and silence in early temporal thinking must be regarded as tenuous, but they may be in accord with our intuitions about present-day Indian musical practice where they play an important qualitative role.

Tempo is, in my opinion, one of the most puzzling of all temporal concepts in music- - not that we are ever in any doubt as to whether a piece is fast or slow, but in how such a decision is made. As a Westerner. I find it fascinating that *laya* is defined in the early texts not as a *rate* of events, but as the *interval* between events. Indian thought has always been interested in what lies between, in the passive value of the negative as well as (or perhaps more than) the active value of the affirmative. If it is true, as it is said that early Indian mathematicians were the first to realize the value and function of zero, it is a concept very much in accord with the earliest conception of *laya*. In the West tempo is conceived simply as a single rate of succession, the succession of beats or other events; we evaluate that rate as slow or fast depending on a purely psychological judgement, matching it against some conventional standard such as an average pulse—rate. In Indonesia, interestingly enough, tempo (*irama*) is conceived as a *ratio*, a shifting proportion (such as 2:1 or 4:1) between two selected rhythmic layers - and not necessarily two adjacent layers of rhythmic activity! It is an interesting question in the abstract, and we still have much to learn about tempo : are the relative durations always in fixed ratio to one another, [5] and do tempos change by integral or irrational ratios? The early *śāstras* make a strong case of ratio–

nality, at least in the skeletal structures outlined in the various discussions of *tāla*, but once again it should be remembered that the authors are here describing a ceremonial music.

Many of the distinctive features of ancient Indian music stand out in sharp relief from the early descriptions of beats and the patterns into which they are grouped. The patterns may not be those of the present day (and, generally, they are not), but all the components of modern practice are there: the variety of rhythmic gestures, each with its own particular "energy" (in contrast to the simple up and down of the Greek arsis and thesis), the significant status of silent gestures, the special role of *sam* as a structure marker and a signal of closure, the distinctive structural implications of the gestures, and the employment of simultaneous patterns in complex superimpositions, thus creating multiple implications. In a moment I shall make a special point of comparison relating to the reciprocal roles of accent and pattern.

Continuing our survey of the rhythmic ideas for which I have claimed "universal" status : While we find alternation as a characteristic feature in the early text descriptions—that is, the alternation of silent and sounding beats, of right- and left-hand gestures, of different types of formal units-two points need to be made. First, it is not simply a binary alternation, and second, alternation plays less of a role in musical rhythm than in the West, where the musical tradition since ancient times has featured the idea of antithesis. Antithesis is a powerful rhetorical model in Indian music, but it is only one among many.

Determining the length of a musical "event" is difficult, and the texts are largely silent on this point. I have the general impression (gleaned from the lengths of the various gesture patterns and short formal units) that what constitutes a musical "event" or utterance was subject to wider variation than in the early West, but little can be said on this point.

The texts reveal a strong tendency toward intensification, so much so that it must be reckoned among the most distinctive fea-

tures of the ancient repertory of Indian music : in the increasing frequency of sounding beats as one approaches the end of a formal unit, in the rhythmic compressions of the device called *upavartana* (see below), in the progression from quadruple and duple patterns to *yathākṣara* (single, syllabic) patterns when hearing a cadence, in the use of the type of coda known as *śirṣaka* (which gives the impression of increased momentum,) and in the prescribed *parivarta* repetitions. In modern Indian practice this general increase in intensity is perhaps more a matter of performance design than of the formal system, but in earlier times it was built into the rhythmic structures by a great variety of means. Intensification must be recognised as one of the most typical tactics of the ancient ceremonial music. To me, it does not square with the concept of endless cycles serenely rolling by; it suggests instead the fiery dance of Śiva.

The ancient texts also support the hypothesis of formulaic endings, in the following particulars: one *tāla* (*uttara*, also known as *ṣaṭpitāputraka*) is generally reserved for endings; the fourfold and twofold and rhythmic "states" generally revert to their individual tyllabic patterns when ending a formal unit; the beat *sam* usually signals the end of a formal component; one can note a frequent sendency toward end accent by means of suffixed, "extra" beats at the ends of formal units; and the final beat of a formal reation is usually preceded by a moment of recovery in the form of a few silent beats - as if to concentrate the rhythmic energies of the music in preparation for the final beat of summation. In general, it is undeniably true that patterns become more predictable just before endings.

These conclusions bring me two points which I wish to highlight as they seem to reveal some major points of contrast between rhythm in early India and the West. I ask first, to what models are these concepts bound? What are their probable sources? Neither instinct nor whim seem to be acceptable answers. We may explain the bedrock experiential features of rhythm as derived from inner rhythms and/or instincts, but not the larger, organisational features of rhythm. The patterns in intoned poetry and ritual texts appear

to be the most likely models, at least for formal, crafted music (as opposed to more spontaneous music-making). In the West musical rhythm was bound to concepts of poetic rhythm until the early fourteenth century, again with reference to formalised music and musical thought. In India, on the other hand, while we may lack direct evidence as to the performed patterns of melodic rhythm, the formal structures set forth in such precise detail by Bharata, Dattila, and others are already substantially independent of the influence of prosody. It is true that *pada* was held to be one of the three main topics of ceremonial music, but it was clearly subservient to both *svara* and *tāla;* aad this subservience is clearly in the descriptions of rhythm. This was a remarkable achievement, and it gave—at a very early date—a special freedom and flexibility to Indian musical rhythm.

The second point concerns the relationship between accent and pattern. Just as the special nature of the accent in various world languages gives to each language its own tone and colouring, as well as its dynamic and rhythmic structure, in the same manner accentual qualities differentiate the world's major musical dialects. This is a difficult issue needing further study, and any conclusions must therefore be modest. I would like to argue that the musical traditions of ancient Europe and India are sharply distinguished from one another by the reciprocal relationship of accent and pattern, as each would differ just as sharply from the characteristic rhythms and inflections of Sinitic Asia. (The rhythms of Islamic West Asia and North Africa may be an interesting blend of the Indic and the European.)

To put the contrast in as bald terms as possible, and with due concern for the risks of oversimplification: The distinctive qualities of ancient and medieval European rhythm are two in number—arsis and thesis, "lift" and "weight", upbeat and downbeat—and they are relatively heavy, since they were conceived from an upright position and referred initially to the foot motions of the leader of the chorus in the ancient Greek drama. These twin concepts are as vital to Western music today as they were more than two thousand

years ago, and I do not believe there has been a more influential idea in Western musical thought. The essential points are as follows: there are but two conceptual accents, dramatically opposed to one another, and they are persistent. This latter point is important, and my argument hangs upon it. Rhythmic patterns in the early West retained their indigenous accents; they do not yield to, or blend with, one another in mixings or superimpositions of patterns in the peculiar and distinctive type of *sandhi* that we observe both in the Sanskrit language and in the rhythmic structure of Indian music. Pattern accents are superseded by still larger arses and theses at higher levels of musical structure, but the hierarchy of patterns retains the scheme of clear accents at each level.

In contrast, the variety of *tāla* gestures suggests a variety of rhythmic energies and qualities—not only two, but perhaps as many as eight: not just "up" and "down", but left, right, together, finger snap, silent wave, forward and out, right and down, and the like! These must have been lighter in weight than arsis and thesis, since all the evidence indicates that they were performed while seated, a position of greater equilibrium. With such a rich assortment of rhythmic energies, much more is involved than any simple alternation of opposing qualities. And, perhaps the most important point of all in this interpretation, the accents of *tāla* readily yield to other accents as pattern is overlaid on other patterns, the most typical feature of early Indian rhythmic structure. I think of the Indian rhythmic pattern as a kind of "polymorph," that is, a microstructure which can be stretched, contracted, divided, and emphasized in a variety of ways, responding to the context and the other patterns with which it is associated—almost like a chameleon that takes on the colouring of whatever surface it crosses.

Musical rhythm is in many respects, a counterpoint—an interaction of competing elements. since rhythm is articulated by events of many different classes (beats, pitches, durations, timbres, and the like). It is, as a colleague wrote recently, "everything !"[6] This

statement applies as much to the music of India as to that of the West, but I am proposing that the nature of the counterpoint is radically different : in the West we recognise a counterpoint more between levels of the rhythmic hierarchy than between patterns, with the two basic rhythmic qualities of arsis and thesis remaining distinct within each level; in the music of India we hear many rhythmic qualities coexisting in a chatacteristic and attractive ambiguity—a world of simultaneous possibilities and implications.

Thus far I have been suggesting how common rhythmic elements have been manifested in different ways in each tradition. I turn now to aspects of early Indian rhythmic theory and practice for which there are no obvious European parallels. As I reflect on the heritage of the *śāstras*, it seems to me that three distinctive features may be identified; first, an important formal archetype, which I shall call the free/strict archetype; second, progression from one formal unit to another by the inflation or deflation of patterns; and third, a preference for the systematic permutation of patterns. Each of these features, respectively, is revealed in one of the important structural functions of ancient Indian music : *upohana*, *upavartana*, and *prastāra*. The latter two belong to the tactics of form, not to the overall design of a composition. Each of the three features is clearly evident in the text descriptions of the *saptarūpas* (the seven *gītaka* forms),[7] but each was, we may say, still in its infancy. The process by which they become emphasized and transformed in more recent rhythmic practice is not completely understood, but the results are evident in modern Indian music. I will take up each of these features in turn.

Musical scholarship in the West has traditionally paid more attention to endings than to beginnings; as a result we seem to take beginnings very much for granted. Indian music, as all readers of this journal will recognise, has developed an archetypal strategy for beginnings in the form of *ālāpana*, followed by a more strictly-organised and rhythmically measured formal component. It is a music, we may say, of first *becoming*, then *being*. I regard it as

a cosmological statement in tonal form. Although we find some related versions of this archetype in the musics of Japan, as well as certain genres of Western music,[3] in the music of India it appears in its purest form and has become the standard solution for beginning a composition. In the world of archetypal forms such things as absolute length and relative proportions are incidental, and thus it makes little difference whether an *ālāpana* runs its course in 25 minutes, nor that it displays any particular proportional relationship to the ensuing rhythmic section.

We do not find the term *ālāpana* in the early texts, but we do find its ancestor - *upohana*. *Upohana* is prescribed for five of the seven *gitakas* and must be regarded as one of the characteristic features of this repertory. It is clear that *upohana* was not as free in organisation as a modern *ālāpana*; its durations appear to have been strictly measured, but the regular *tāla* beats were suspended, and meaningless syllables were used in place of the meaningful text which followed. In the seven major *gītakas*, *upohnna* was conceived as part of the territory of a line, a verse, or a large section, while in the secondary forms (such as *pāṇikā*, *gāthā*, and the like) it formed a separate prelude to the composition. The term *dhruvaka* is often used in this latter context, confirming that the time structure of *upohana* was kept by the *dhruva* beats (finger snaps), not the conventional *śamyā*, *tāla*, *sannipāta*. and the four silent gestures. Thus the time was measured in the sense that regular rhythmic pulsations and physical gestures were present. but unmeasured in the sense that it was devoid of any meaningful organisation or text. All interesting feature of the ancient repertory was the use of shorter passages of *upohana*, known as *pratyupohana*, to initiate later sections of a composition, clearly communicating thereby the sense of a second or a third beginning. *Pratyupohana* sections were always shorter than the main *upohana* and, again, were conceived as part of the *anga* or *vastu* structure, not as a separate prelude.

What can we conclude about the role of *upohana* in ancient practice? To begin with, it represented as much rhythmic "freedom" as the composers permitted themselves in the context of such a strictly prescribed ritual music. Possibly the *dhruvā* songs sung during the play and other less formal musics may have employed

passages closer in style to today's *ālāpana*, but this is no more than speculation. I do not know of any text that addresses this question. Whether the formal *upohana* in the *gitaka* forms was thus a strict version of a freer, secular model, or whether the suspension of all rhythmic pulsation was a later development, we do not know. But, whichever is the case, it is clear that the roots of the archetypal Indian form extend back in time almost two thousand years. It seems intetesting also that *upohana* was conceived as a "preview" of the melodic structure that was to follow, a role that adapted easily and naturally to the later task of setting forth the basic *rāga* preceding an improvisation. There is an interesting practice in the West which is at least a partial parallel to the role of *upohana* : the practice of beginning certain genres of sacred compositions with a relatively free incipit for a soloist. [9] Such a practice is clearly rooted in sacred liturgy and it suggests that (like many other features of the music for the *pūrvaraṅga*) *upohana* may be a vestigial survival from early sacrificial ritual.

I shall not devote as much time to the two remaining features. I have referred to inflation and deflation of patterns as a standard formal tactic, especially when proceeding from one formal unit to another. Just as *upohana* signalled beginning, this characteristic expansion or contraction of an established pattern signalled *junction* in ancient masic. It was clearly a matter of importance to early authors that formal connections be made by means of precise rhythmic ratios, a practice that continues to this day in Karnatic music. So we find, among the distinctive tactics of the *gitaka* repertory, the device known as *upavartana*–a compressed repetition of melody, text, and rhythm at twice the speed. Repetition per se is a universal tactic of rhythmic structure, but compressed repetition in rational proportion is, as far as I know, unique to the music of India. But the significance of inflation and deflation goes even farther. The forms themselves are performable in three rhythmic " states ," according to the *śāstras* : the basic syllabic (*yathākṣara*) state, its double, and its qudruple, with—interestingly enough-silent *tala* beats pre-fixed to each of the sounding beats that define the pattern that its being inflated. I remarked earlier that accent

(in early Indian music, and perhaps also today) was not persistent but there is certainly something persistent about these large formal patterns: that it was deemed necessary that such large scale patterns of structure be recognised and signalled by characeteristic gestures, especially when many events intervene between the defining gestures. This, it seems to me, is one of the main objectives of *tāla*. I know of no other musical tradition in the world with such a passion for structure—not merely the obvious patterns of surface rhythmic events, but the deeper implications of subsurface structure. The results are, again, a counterpoint of multiple implications, of simultaneous possibilities, that makes Indian rhythm such a sophisticated accomplishment.

Western composers flirted with the idea of proportional structure in the later Middle Ages, but for different reasons. It seems to have arisen as a partial solution to the problem of rhythmic notation, a problem which was eventually resolved in a different manner. But composers of the fourteenth century, in their exuberance over the possibilities of this new technique, indulged themselves in such a variety of ratios that their music rapidly outdistanced both their performers and their listeners, so much so that the practice of proportional rhythm was largely abandoned by the next generations. Few traces remain in later Western music. One of the most interesting of these remnants of the proportional system is the device known as *hemiola*, a term signifying the proportion 3:2 Hemiola, which became a typical means of approaching a cadence in triple meter, has something in common with Indian rhythmic practice; it is counted like this : 1 2 3 1 2 3 1. 2. 3. 1 (or, thinking of it in a slightly different way: 1 2 3 1 2 3 1 2 1 2 1 2 1)

The third feature of the ancient *tāla* system that I wish to emphasize is the device known today as *prastāra* (permutation).. *Prastāra* has become one of the *tāla daśa prāṇas* of Karnatic music, but it was not listed among the topics of *tāla* in the *Dattilam* or the *Nāṭyaśāstra*. Nevertheless the practice is clearly described in these and later texts. Bharata calls it *prasvāra* and connects it with a specific way of repeating a pattern of *varṇa* but the word itself

is relatively unimportant. Where we find the practice of *prastāra* (which means "strewing" or "spreading out") is in the complex final component of three of the major *gītakas*: *ullopyaka*, *uttara* and *oveṇaka*. This final component is named, appropriately enough, *anta* ("the end"). *Anta* may be described as a "permutation matrix," a grid of different rhythmic possibilities which are performed in some systematic order until all possibilities have been exhausted. It is this exhaustiveness which strikes me as significant rhythmic permutations abound in various world music, but permutations which exhaust the possibilities are rare indeed.

In the case of these three *gītakas*, a sequence of three *aṅgas* (*sthita*. *pravṛtta* and *mahājanika*) is rendered first in quadruple, then in triple, and finally in " mixed " *talas*: $3 \times 3 = 9$. *Prastara* is obviously a tactic of closure, and the expectation of closure grows ever stronger as the listener becomes aware of the sequence. *Prastara* in later Indian practice, has clearly become a more complicated affair; instead of signalling impending closure, it has now become available as a tactic for pattern variation at any point in a composition. We may identify a vestigial survival of ancient practice in the *tihai* or *mora* flourishes, which have become a cliche of endings in modern Indian practice. The idea of a permutation matrix seems like such a good idea, even an obvious one, that one wonders why it has not caught on elsewhere? Perhaps the answer lies in the essential purity of the ancient mathematical concept of Indian rhythm, (once again a concept that Karnatic music has faithfully preserved.

I have tried to point out, from a Western perspective and with reference to the early history of rhythm in the West, the features which have made Indian rhythm unique and the special interpretation Indian music has given to the larger issues of musical rhythm those problems that each music resolves in its own way. I have come to the conclusion that there is very little that can be held to be " universal " in our preferences for pitch relationships, or for tone quality; but the temporal dimension in music offers more common ground, against which our various rhythmic habits and

preferences stand out all the more sharply. In rhythmic thought and practice we are both different and yet alike.

The early theory of musical rhythm, in India and in the West, is both a challenge to the intellect and—at the same time—a reminder that rhythm involves much more than a bloodless, intellectual exercise in time-calculation. Even in the earliest literature one receives the impression that rhythm is recognised as a means of communicating those dynamic inner tensions and feelings that seize us whenever we hear music performed. The Indian theory of rhythm stresses these vital experiential and aesthetic qualities, qualities that enable us to savour the means by which music has come to capture and represent man's most fundamental intuitions of time—both the outer time by which we schedule our lives and that infinitely richer inner time that organises all our experience into coherent streams.

The ancient system of *tāla* must be reckoned amongst India most profound and sophisticated conceptual achievements. It offers, often in cryptic form, rhythmic problems and solutions found nowhere else in the world. And nowhere is this more apparent than in South India[1] where the modern practice of Karnatic music preserves the most vital and distinctive features of the ancient tradition.

FOOTNOTES :

1. For details see the following articles by the author: "Time in the Musical Consciousness of Old High Civilizations - East and West," in *The Study of Time* 3, ed. J. T. Fraser, N. Lawrence, & D. Park, pp. 578–611 (New York: Springer–Verlag, 1978); "The Subconscious Language of Musical Time," *Music Theory Spectrum* 1 (1979): 96–106; "Aristoxenus on Rhythm," *Jonrnal of Music Theory* 23, no, 1 (1979): 63–79; and "Abhinavagupta. Augustine. Time and Music," *Journal of the Indian Musicological Society* 13, no. 2 (1982): 18–36.

[2] *Demusicalibri tres* 1.13.

[3] Especially Abhinavagupta's brilliant analysis of the Sanskrit compound *kalākālalaya*, Abhinavabhāratī 31.1.

[4] This statement, of course, does not apply to the poetic metres *(chandas)* which have prescribed caesuras.

[5] This question has still not been satisfactorily answered with regard to rhythm in ancient Greek music.

[6] Wallace Berry, " Metric and Rhythmic Articulation in Music " *Music Theory Spectrum* 7 (1985) : 33

[7] As described in the sections on *tala* in works such as the *Dattilam* and the *Nāṭyaśāstra*.

[8] Here I am thinking of the vocal recitative and aria, the baroque prelude and fugue, and the later sonata-allegro preceded by a slow introduction.

[9] In plain song and polyphonic settings of the Mass, this is the prescribed beginning for both the Credo and the Gloria.

Improvisation in Indian (Karnatak) Music with a Special reference to its Rhythmic Aspects

TRICHY SANKARAN

Improvisation has been the touchstone of one's musicianship since early times, and it is definitely at the heart of several types in both *Karnatak* and *Hindustani* musics. Improvisation has been variously defined by different authors such as :

"the art of making spontaneous music according to a logical pattern"

"intellectual exercise combined with musical genius"

"Spontaneous creative impulse combined with ordered thought to create a work which satisfies the listener as much by its nevitable logic as by its emotional content". etc.

Whatever may be the definition, improvisation plays an important role in the musics of many cultures, and it is especially so in Indian music, and it is the recognition of this factor that has led to the categorization of our music as *Kalpita* (pre—composcd) *Sangita*, and *Manodharma* (improvised) *Sangita* from the early days. The composed and improvised musics are also termed as *Lakshana* and *Lakshya* respectively, and the music treatises have invariably upheld the importance of *Lakshya* along with *Lakshana.*

"Yadhva Lakshyapradhānāni Sāstrānyētāni Manvate
Tasmāllakshya Viruddham Yacchastram Neyamahyatha"

—Sangīta Ratnākara (S. R VI—333)

"Lakshyapradhānam Khalu Gīta Śāstram"

—Pundarika Vitthala in Sadrāga Chandrodaya.

Now let us consider the nature of improvisation in *Karnatak* music. In the process of artistic creativity, as and when musical ideas are given expression, they take various shapes and forms. Form therefore is of the highest importance and dominates the art. Melody, rhythm, and tempo are the chief elements manifested in our types of improvisations namely the *rāgā ālāpana*, *tānam*, *niraval*, *svarakalpana*, and *tani āvartanam* (percussion solo) and in all of these types of improvisations, constant re-arrangement of traditional materials, and a systematic elaboration on the themes and variations take place, and so improvisation never starts from zero. There are many guidelines to our improvisation offered by tradition and in the presentation of our music, tradition and creativity are indissolubly merged. To develop a theme means to unfold its latent energies, to search out its capacities for growth and bring them to fruition. Thematic development represents the constructional as well. as creative element in music.

There is an enormous vocabulary of structural materials present in our compositions that serve as building blocks to our improvisation. *Rāga* phrases in *ālāpana* are gleaned from a stockpile of phrases found in compositions in a particular *rāga*, and the performer recombines these orally retained phrases into fresh ones, which however conform rather strictly to the models that the compositions offer, and in this manner, composition and improvisation are interrelated. *Niraval* in *Karnatak* music is certainly a type of improvisation derived from a composed piece, and what distinguishes it from other types of improvisation such as *ālāpana* and *tānam* based on the characteristics of the *rāga*, is a significance of different degrees of freedom. Thus *ālāpana* is melodic improvisation in free rhythm, i.e. non metric, and free from the rigours of meter. (Yet there is an undercurrent of unmeasured rhythm in *ālāpana* which affects the mood and the complexion of the *rāga*.)

In the *tānam* improvisation, rhythmic pulse is the motivating factor and the melodic phrases are moulded into various rhythmic

patterns, yet not bound by *tāla*. *Tānam* phrases are also classified according to their characteristic rhythmic motives. In *svarakal-paaa* the musician improvises melody and rhythm using the Indian solfege syllables. All of these improvisations are greatly influenced and guided by melodic and rhythmic motives present in compositions of one form or another. Generally speaking, *niraval* phrases which employ melisma while retaining the syllabic placement of the text, derives much guidance from *sangatis*, set melismatic variations on a line in a composition. In the same way *ciṭṭasvaras* (composed solfege) or *muktayi svaras* of various *varnams* have provided much insight and guidance for *svarakalpana*. In fact dance compositions such as *jatisvarams* which abound in rhythmic groupings and cadential formulas known as *tirmānams* have also been the sources of inspiration and study for the exploration of rhythm in *svarakalpana*. Both the melodic soloist and the drummer have a common source of rhythmic vocabulary to draw ideas from, for their *tadinginatom* i.e. the cadcntial patterns. *Pallavī* (*Rāgam – Tānam – Pallavi*) represents a total summation of rhythmic vttality and melodic artistry. It is a short melodic theme with poetic text set in a particular *tāla* in specific rhythmic groupings. The melodic soloist has an enormous scope to show his creativity in the twin areas of melody and rhythm. The *trikālam* and the *gati bhedam* (example tisram) are the highest points (pinnacles) in a *Pallavi* in which the ensemble displays a tremendous rhythmic control through augmentation and diminution.

Having introduced the melody-oriented improvisations thus far, now let me turn to the *improvisations* by the percussion instruments in which rhythm predominates.

By virtue of its tonal superiority and rhythmic dexterity today *mrdangam* holds the highest status among percussions in India. It is the chief percussion or the lead drum in a *tāla vādya kacceri*, a percussion ensemble in which several percussion instruments such as *ghatam*, *kanjira* and *morchung* are featured. In a *tālā vādya kacceri* or even only two percussions are featured in a recital, after several

elaborate solo turns and when the performance has reached its heights the *mṛdangam* player introduces a special rhythmic form known as *kuraippu*. A *kuraippu* is characterised by the principles of reduction following the model of *gopucca yati*, in which logical reduction of specific rhythmic motives over the *tāla* cycles and the improvisation within that structure is performed in several stages. For example in *ādi tāla* of 8 beats, it can start off with two cycles, then half cycle, quarter cycle, and 1/8 cycle, in the end. The *kuraippu* builds in a *call and response* format and by the time it reaches the last phase, the instruments are heard closer and closer over the *tāla* cycle, and in this respect it provides a context for bringing the instruments together to unison playing. Since *kuraippu* deals with the principles of reduction it is known popularly in musicians' language as *āvartā kurāippu* (cyclic reduction), and more specifically when motives based on the characteristic time unit phrases such as *misram* (7) *khandam* (5) *sankirnam (9)* are performed called *misra kuraippu, khanda kuraippu*, and *sankirna kuraippu* respectively.

As a matter of fact the concept of *kuraippu* is adapted in melodic form as well. Usually a major *svarakalpana* culminates in a *kuraippu* where the *svara* groupings will bring out the rhythmic figurations used in the *kuraippu* section. This *call and response* idea, so characteristic of the *kuraippu* section of the *Karnatak* ensemble, has had far reaching effects that it has attracted the *Hindustani* musicians also, and in that context is performed for example between a *Sitar or Sarod* player and a *tabla* player under the name "sawal—jawab".

All classical drumming takes place within the context of a constantly repeated metric cycle of beats called *tāla*. The frequent displays of rhythmic imagination and versatility heard within a performance derive both stability and tension from a perpetual counterpoint with the recurring *tāla* cycle. In the *karnatak* system there are a number of *tālas*, some of which are symmetrical in structure, while the others complex and asymmetrical. The *tālas* are not just recurrent time cycles of certain fixed number of beats

only. Rather they have their own individuality and their distinct structures or groupings influence the drumming in a significant way. In this manner *tālas* themselves provide specific rhythmic contours, and the regular beats in a *tāla* cycle is the foundation upon which off-beat timing and cross rhythm are built.

Now let me demonstrate to show how *tālas* having the same total number of *akṣaras* differ in structure from one another.

Catusra Mathyam	1 0 1	Takadimi taka takajonu
Misra Jhampa	1 U 0	Takajonutakita tadimi
Tisra Ata	1 1 0 0	Takita takita takadimi

An enormous vocabulary of structural materials and archetypal forms can be found in a drummer's repertory. The insight of a great master, which adds new features to the elaboration of rhythms tends to become an established rule for his pupils and many of his contemporaries, The phenomenon gives birth to a specific school. In my Guru's that is Sri Palani's school of *mṛdangam* playing, rhythmic compositions and *mōras* are highly systematized and there are prescribed lessons/compositions and *moras* at least for several important *tālas*: *Ādi*, *Rupakam*, *Misra Cāpu* and *Khanda Cāpu*. Although these are set patterns in drumming, their presentation (much dependent on the fact that the tradition is oral) keeps a learner constantly at the breaking of creative growth. In other words, the tradition has given us a number of models that provide scope for a systematic improvisation. *Tiruppugal tālas* which have unique internal structures are excellent models for rhythmic analysis. The *Tiruppugal* apart from their philosophical and devotional meaning, are best known for their highly metrical character, with rhyming lines set in a particular rhythmic pattern.

The Techniques of Improvisation.

Sequential variation on the germinal patterns, continuity and development of *sarvalaghu* patterns, permutation and combination of phrase patterns, adherence to specific forms and cadential motives

and *gati bhedams* (metric modulation) are some of the technical features of improvisation. Dr. Brown rightly observes in his article on India's Music when he says :

> "The principle appears today in such practices as *svaraprastāra*, improvisation of ever changing combination of *svaras*, as well as the permutation and combination of small phrase patterns to create constantly new rhythmic phrases in drumming improvisation."

The *kālapramānam* (tempo) and the *tāla* of the main *kriti* is the time referent for a *mṛdangam* solo. The focal point or the *eduppu* of a particular section of the *kriti* stressed and elaborated upon by the melodic soloist with *niraval* and *svarakalpana* becomes the targetted point of return for many of the drumming sequences and the cadential patterns known as *mōra* and *kōvai*. The drummer at each and every point focusses upon the *eduppu* either *sam*, or *atīta*, or *anāgata*, as the case may be, and the different motives or themes suggested and developed at different stages of his solo end with cadences designed to culminate at the point of *eduppu*.

There is no prescribed style to follow in a *mrdangam* solo, but a norm has been set by the master drummers of the recent past (stalwarts like the late Sri Palghat Mani Iyer and Sri Palani Subramania Pillai) and the present: On the whole, it consists of an introductory stage, middle stage that involves change of pace or *gati bhedams*, and the concluding stage. At each stage certain fundamental characteristic *tāla* patterns (structural patterns) are introduced in *vilamba kālam* (slow speed), *madhyama kālam* (medium speed) and *durita kālam* (fast speed), also in any combination of the three tempi. The general progression of a solo is from *vilamba* to *madhyama* and then to *durita*. At each stage the drummer keeps the flow patterns alive, and suggests certain motives either in the form a drum sequence or a *pharan* (fast rhythmic pattern), improvises upon them and finally concludes in the

form of a *mōra*, a cross rhythmical cadential phrase—pattern repeated three times. Aesthetics are given due consideration in articulating the drum patterns.

Structural patterns outlining a *tāla* is fundamental to both *Karnatak* and *Hindustani* drumming traditions. What the *tabla* player considers a *tekha* outlining a *tāla* is also applicable to the Karnatak system of drumming, but the only difference is that the *karnatak* system of drumming, the term *tekha* is not exclusively applied, as there is an enormous veriety of structural patterns available in the latter system. Another point I would like to make is that, the bass sounds (open and damped strokes) of the *thoppi* or *idantalai* of the *mṛdangam*. and the *bāyan* of the *tabla* play an important role in providing tonal variations to the structural pattern. For example, the North Indian *tīn tāl* of 16 *mātras* is based on the *tāli*, *khāli*, *sam* principles and the *khāli* part of the *tāl* (i.e. *matras* 9. 10, 11, and 12) especially is indicated by closing the bass sound of the *bāyan*. This particular feature is predominant in *mrdangam* playing as well. It is a well known fact that the Palani school that I represent is specially known for the use *gumkārams* which characterizes the elements discussed here.

In establishing the individuality and character of a particular *mōra*, the specific rhythmic structure of the phrases and the tonal variations become important. The extent to which a theme is elaborated and the manner in which it is articulated is entirely up to the performer. Another complex type of cadence is called *kōvai* which literally means strung together. *Kōvais* are based on the *yati* principle and traditionally there are 6 varieties of *yatīs* namely *gopucca* which involves reduction or diminution, *srotovaha* expansion or augmentation, *mṛdanga* an increase and then a decrease in lengths, *damaru* the opposite of *mṛdanga*, *sama* identical type, and finally *visama* in which there is no discernible order. A *kōvai* invariably includes in its structure one or two or more of these *yatis*. Sometimes segments of a *kōvai* may be played as motives which serve as a nucleus for variations. After the establishment of the *mōtives*, the *kōvai* itself is played. Thus the central

theme of a *kōvai* can be indicated as motives in the first place, then developed and crowned at the end with a *kōvai*. Some of the *mōras* and *kōvais* are extremely intricate. The complexity involved in some of the *kōvais* can be felt when phrases of the *kōvai* are juxtaposed against the rhythm of the *tāla* in cross rhythmic tension. *Kōvais* are also played in *trikālam* namely *vilamba*, *madhyama*, *durita* speeds, and *gati bhēdas* are also featured in some *kōvais*. The intricate *laya* aspect is predominant in these forms.

Gati bhedams (*nadai* changes): The concept of changing the inner pulse divisions governing the *tāla akṣaras* in a cycle without changing the tempo of the *tāla* or in other words the metric modulation is known as *gati bhēdam* (*nadai bhedam*). In this, a drummer attempts rhythmic flights from say *catusra gati*, or *khanda gati* or *misra gati* or even more than one *gati* the choice depending upon either his plans or the inspiration of the moment and performs a number of phrase patterns, *mōras* and *kōvais*. *Gati bhedams* are the challenging and stimulating features of a drum solo. Perfect sense of *laya*, mathematical precision, and articulation are fully in demand for a command over intricate *nadai* changes.

After performing the *gati* variations the drummer usually returns to the original *nadai* (often *catusra nadai*), plays patterns leading to the *pharan* section. In this section fast rhythmic patterns are played in repetition as well as variations and a climax is built by them. Finally the solo is concluded in a traditional manner with a long *mōra* (if it is *ādi tāla*, usually four cycles) followed by a *kōvai*, repeated three times. At the end of the third repetition of the *kōvai*, the principal musician joins the *mṛdangam* player at the *eduppu* by singing the opening phrase of the *kriti* and thereby indicates the end of the solo.

This is just a general description. The solo played on *mṛdangam* by an accomplished percussionist is as imaginative and skilful as a *ragā ālāpana* rendered by a reputed singer. The use of multivarious rhythmic structures and the superimposition of syncopating

rhythms upon them is the core of a virtuosic drum solo. Sequences of varying intensity. timbre, and the modulations covering a whole range of whisper to thunder are the astonishing features brought out in a solo by a great *mṛdangist*. His perfect sense of *layam* will be reflected in the intricate patterns and *kōvais* he plays accurately in tune with time. The use of a variety of rhythms in duple, triple, quadruple, pentuple, etc. patterns and their permutations and combinations is a noteworthy feature of rhythmic organization which is highly expressed in the percussion music of South India. In conclusion, I wish to state that I have amply demonstrated in my paper the fact that much of *karnatak* improvisation is derived from traditional models and there is much give and take between composition and improvisation. In other words, the dichotomy between the two is not evidenced. The traditional rules governing melody and rhythm which have also accommodated changes from time to time, have, provided guidance to our improvisation only to show that absolute freedom is no freedom at all. An artist, though tradition bound, is still free to exercise hir creative ability and imagination during improvisation as there is ample scope present in the *Karnatak* system. In many respects, improvisation is a spontaneous composition too. I would like to end with a quotation which states :

> "an artist's individual imagination and the rigid laws to which he has to conform are like the two wheels of a chariot, both of them being equally indispensable for its movement."
>
> —(Lath M.)

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கர்நாடக இசைமேதை
புண்டரீக விட்டலர்

டி. எஸ். பார்த்தஸாரதி

தென்னிந்தியாவில் வழங்கிவரும் சாஸ்திரீய இசைக்கு 'கர்நாடக சங்கீதம்' என்ற பெயர் அமைந்ததற்குப் பல காரணங்கள் உள்ளன. விஜயநகர சாம்ராஜ்யம் தோன்றிய பின்னரே இப்பெயர் அமைந்ததென்று தோன்றுகிறது. அதற்கு முன் தமிழ் நாட்டில் இதற்கு 'இசை' என்ற பொதுப் பெயரே இருந்து வந்தது.

கி. பி. 1336ல் ஹம்பிக்கு அருகே விஜய நகர சாம் ராஜ்யத்திற்கு அடிக்கல் நாட்டப் பெற்றதற்குக் காரண பூதராக இருந்த பெரியார் அத்துவைத ஆசாரிய சிரேஷ் டரும், பல வித மேதாவிலாசங்கள் பொருந்தியவருமான வித்யாரண்யர் ஆவார். இவர் ஓர் இசை வல்லுநராகவும் விளங்கி, கர்நாடக சங்கீதத்தைப் பற்றிய முதல் இலக்கண நூலாகிய 'ஸங்கீத ஸாரம்' என்ற வடமொழி நூலை இயற்றினர். கர்த்தா ராகங்களைக் குறிப்பதற்கு 'மேளம் என்ற சொல்லை முதன் முதலாக உபயோகித்தவர் வித்யா ரண்யரேயாவர். இவரது நூலில் 15 மேளங்களும் அவற்றின் ஜன்யங்களான' 50 ராகங்களும் குறிப்பிடப் பெற்றிருந்தன.

ஆயினும் இந்நூல் தற்பொழுது கிடைக்க வில்லை. தஞ்சாவூரை ஆண்ட நாயக்க வம்சத்து மன்னர்களுக்கு மந்திரியாகத் திகழ்ந்தவரும், சகல சாஸ்திர விற்பன்னரும் கர்நாடக தேசத்து அந்தணருமான கோவிந்த தீக்ஷிதர் (கி. பி. 1600) தாம் இயற்றிய ''ஸங்கீத ஸுதாநிதி'' என்ற லக்ஷண கிரந்தத்தில் ''வித்தியாரண்யர் என்ற ஆசாரியரால் இயற்றப் பெற்ற ஸங்கீத ஸாரம் என்ற நூலை நான் நன்கு பயின்றேன்'' என்று கூறி, வித்தியாரண்யரின் மேளங்களை யும் ராகங்களையும் விளக்கி யுள்ளார். கி.பி. 1650ல் சதுர் தண்டீ பிரகாசிகா'' என்ற வட மொழி நூலை இயற்றித் தமது 72 மேளகர்த்தா திட்டத்தை உருவாக்கி, தென்னிந்திய சங்கீத உலகில் ஒரு புரட்சியையே தோற்று வித்த வேங்கடமகி மேற்கூறிய கோவிந்த தீக்ஷிதரின் குமாரன் ஆவர்.

வித்தியாரண்யரின் காலத்தில் ஸ்தாபிக்கப் பெற்ற விஜயநகர சாம்ராஜ்யம் பின்னர் மிகவும் வலுவடைந்து 15-ம் நூற்றுண்டில் தமிழ்நாடு முழுவதையும் தன் வச மாக்கிக் கொண்டது. கி.பி. 1421 முதல் 1446 வரையில் அரசாண்ட இரண்டாவது தேவராயர் காலத்தில் கர்ணுட தேசம் "வடக்கில் கிருஷ்ணு நதியிலிருந்து தெற்கே காவேரி நதி வரையில்" பரவியிருந்ததாக சதுர கல்லிநாதர் என்ற பண்டிதர் கூறுகிறுர். மன்னனின் ஆதரவில் கல்லிநாதர் சார்ங்க தேவரின் 'ஸங்கித ரத்நாகரம்' என்ற நூலுக்கு எழுதிய உரையில் மெற்கண்டவாறு கூறியிருக்கிறுர். இரண்டாம் தெவராயர் என்ற அரசரே அருணகிரிநாதரால் தமது திருப்புகழில் "பிரபுட தேவ மாராயர்" என்று சிறப் பிக்கப் பெற்ற மன்னர் ஆவர். அவர் திருவண்ணுமலையில் பலகாலம் தங்கி அருணகிரியார் போன்ற பண்டிதர்களுக்கு ஆதரவு அளித்து வந்தார்.

இக்காலத்திலேயே தான் தாள்ளபாக்கம் அன்ன மாசாரியர், புரந்தர தாசர் முதலிய மகான்கள் வாழ்ந்து வந்து ஆயிரக் கணக்கான இசைப் பாடல்களைப் பொழிந் தனர். ஆகவே தென்னிந்திய இசைக்கு 'கர்நாடக சங்கீதம், என்ற பெயரே நிலைத்து விட்டது.

புண்டரீக விட்டலர்:

இத்தகைய சூழ் நிலையில் கர்நாடக தேசத்தில் கி. பி. பதிஞரும் நூற்றுண்டில் மற்றெரு இசை மேதை தோன்றி தென்னிந்திய இசையின் புகழை வட இந்தியாவில் டில்லி வரையில் பரவச்செய்ததில் வியப்பு ஒன்றும் இல்லை. புண்டரீக விட்டலரைப் பற்றிய தகவல்களையும், அவரை ஆதரித்த மன்னர்களையும், அவர்களுடைய ஆதரவில் தாம் இயற்றிய நூல்களையும் குறித்து விபரமாகத் தமது நான்கு வடமொழி நூல்களில் அவரே கூறி யிருப்பது ஆராய்ச்சி யாளர்களுக்கு மிகவும் உபயோக கரமாக அமைகிறது. 'ஸத்ராகசந்த்ரோதயம்' என்ற நூலில் அவர் தாம் பிறந்த. ஊர், தந்தையின் பெயர் முதலியவற்றைக் கீழ்க்கண்ட சுலோகத்தில் கூறுகிறுர்.

"கர்ணுடே சைவ கங்காபித நக நிகடே
ஸாதநூர் வாஹ்வயோ யோ
க்ராமஸ்தத்ராக்ர ஜன்ம ப்ரவர ஸுநிகராஜ்
ஜாமதக்ந் யோஸ்தி வம்ச:
தத்ர ஸ்ரீ விட்டலார்யோ பவதமிதயசாஸ்
தத்குணுக்யாது தஸ்யை
தத்ஸூனோ ராக சந்த்ரோதய இதிச பஜங்
கைரவாணும் முதேஸ்து."

இதன் சுருக்கம்: "கர்நாடக தேசத்தில் சில கங்கை என்ற மலேயின் அருகில் சாத்தனூர் என்ற கிராமம் உள்ளது. அங்கு ஜமதக்நி வம்சத்தைச் சேர்ந்தவரும் பெரும் புகழ் படைத்தவருமான விட்டலாரியரின் குமாரனுகிய நான் எழுதிய இந்த 'ராக சந்த்ரோதயம்' என்ற வெண்ணிலவு வெண் தாமரைகளே மலரச் செய்யுமாக". மற்றோர் இடத்தில் இவர் தம்மை 'நாகாம்பா தர்ம ஸூநு:" (நாகம்மையின் தவப்புதல்வன்) என்று குறிப்பிட்டிருப்பதால் இவருடைய தாயின் பெயர் நாகாம்பா என்று அறிகிறோம்.

சாத்தனூரில் விட்டலராயஸ்வாமி அல்லது விட்டல கோபால ஸ்வாமி என்று அழைக்கப்பெறும் விஷ்ணு ஆலயம் ஒன்று உள்ளது. புண்டரீகரின் தந்தையின் பெயர் விட்டலாரியர் என்பதிலிருந்தும், இவருடைய பெயர் புண்டரீக விட்டலர் என்று அமைந்திருப்பதிலிருந்தும் அவருடைய குடும்பத்தினருக்கு தங்கள் குல தெய்வத்தின் மீதிருந்த ஈடுபாடு எளிதில் விளங்குகிறது.

புண்டரீக விட்டலர் பிறந்த வருடம் சரியாகத் தெரியவில்லே. ஆயினும் இவர் இயற்றிய நான்கு நூல்களில் காணப்பெறும் குறிப்புகளே ஆதாரமாகக் கொண்டு டாக்டர் பி. கே. கோடே, ஹுலுகூர் கிருஷ்ணுசாரியர் முதலிய ஆராய்ச்சியாளர்கள் புண்டரீகர் பிறந்த வருடம் கி. பி. 1510 ஆக இருக்கலாம் என்று கருதுகின்றனர். 'ராகமாலா' என்ற

நூலில் விட்டலர் தந்திருக்கும் ஒரு குறிப்பிலிருந்து அது கி. பி. 1576 ஜூலை மாதம் 30-ந்தேதி திங்கட்கிழமை பூர்த்தி செய்யப்பட்டது. என்று நிச்சயமாகத் தெரிகிறது. மேலும் விட்டலர் தமது வாழ்க்கையின் பிற்பகுதியில் டில்லிக்குச் சென்று மொகலாய சக்ரவர்த்தி அக்பரை சந்தித்து அவருடைய ஆஸ்தான வித்வானுகத் திகழ்ந்ததும் மேற்கூறிய காலக்குறிப்புக்களுக்குப் பொருத்தமாக அமைகிறது.

இசைப் புலமை

புண்டரீக விட்டலர் இளம் வயது முதலே வடமொழி, கன்னடம் முதலிய மொழிகளை நன்கு பயின்று சிறந்த வித்துவானுக விளங்கியவர். பின்னர் இவர் இயற்றிய நான்கு நூல்களிலும் அவருடைய வடமொழிப் புலமையும், செய்யுள் இயற்றும் திறனும் செறிந்து காணப்படுகின்றன. ஆயினும் அவருக்கு இசையிலும் நடனத்திலுமே நாட்டம் இருந்தது. நாட்டிய சாஸ்திரம், ஸங்கீத ரத்நாகரம், ஸங்கீத ஸாரம் முதலிய நூல்களை அவர் ஐயந் திரிபறப் பயின்றவர் என்பதற்கு அவருடைய நூல்களில் வரும் குறிப்புக்களே சான்ருகும். நாட்டியத்திலும் சிறந்த புலமை பெற்றிருந்த விட்டலர் அக்பர் சக்ரவர்த்தியை மகிழ்விப்பதற்காக 'நர்த்தன நிர்ணயம்' என்ற நூலை இயற்றியது பின்னர் குறிப்பிடப்பெறும். தம்மை ஆதரித்த சுல்தான்களுடனும், ராஜபுத்திர தளபதிகளுடனும், அக்பர் பாதுஷாவுடனும் உரையாட விட்டலர் பாரசீக மொழி, உருது, ஹிந்தி முதலிய மொழிகளையும் பயின்றிருந்தார் என்பது கூருமலே விளங்கும்.

இத்தகைய கூரிய அறிவும் புலமையும் பெற்றிருந்த புண்டரீக விட்டலருக்குக் கர்நாடக தேசத்திலேயே ஸ்தாபிக்கப்பெற்று அவருடைய காலத்தில் மகோந்நத நிலையை அடைந்திருந்த விஜயநகர சாம்ராஜ்யத்தில் ஆதரவு கிடைக்காமற் போனது ஆராய்ச்சியாளர்களுக்கு மிகவும் வியப்பை அளிக்கும் ஓர் உண்மையாகும். இதற்குப் பலர் பல காரணங்கள் கூறுகின்றனர்.

விஜயநகர சாம்ராஜ்யத்தின் பொற்காலத்தில் அரசராக விளங்கிய கிருஷ்ணதேவராயருக்குப் பின் அவருடைய மாப்பிள்ளையாகிய ராமதேவராயர் பட்டத்திற்கு வந்தார். "இவர் ஆந்திரநாட்டைச் சேர்ந்தவராதலால் அவருடைய ஆட்சியின் பொழுது ஆந்திர பண்டிதர்களுக்கே ஆதரவு கிடைத்தது. இந்த மன்னரின் கட்டளையின்படி ஆந்திர வித்வானாகிய ராமாமாத்தியர் 'ஸ்வரமேள களாநிதி' யை எழுதினார். கர்நாடக பண்டிதர்களுக்கு ஆதரவு கிடைக்க வில்லை," என்று ஹுலுகூர் கிருஷ்ணாசாரியர் கூறுகிறார்.

மகமதிய சுல்தானின் ஆதரவு

ஆகவே புண்டரீக விட்டலர் முதன் முதலில் கான்தேஷ் என்ற பிரதேசத்தில் ஆனந்தவல்லி என்ற ஊரைத் தலை நகர மாகக்கொண்டு அரசு புரிந்து வந்த புர்ஹான்கான் என்ற சுல்தானின் ஆதரவை நாடவேண்டியதாயிற்று. இந்த மன்னனின் வம்சாவளியை வருணிக்கும் விட்டலர், அவர் பாஃரக்கி என்ற வமிசத்தைச் சேர்ந்தவர் என்று கூறுகிறார். அவரை ஒரு 'ராக வித்யா விவேகீ' என்றும், "ஸங்கீதாதி கலா ப்ரபூர்ணர்" என்றும், "ஸாஹித்ய தேஜோமயர்" என்றும் விட்டலர் புகழ்வதிலிருந்து புர்ஹான் கான் சிறந்த ஒரு கலா ரசிகராக இருந்திருக்க வேண்டு மென்பது தெளி வாகிறது. சுல்தான் ஒருநாள் வித்வத் சபையில் விட்டலரை நோக்கி, "இசையுலகில் இலக்கணத்திற்கும் இலக்கியத்திற் கும் பல முரண்பாடுகள் உள்ளன. அவற்றை சீர் செய்யு மாறு ஒரு நூலைத் தாங்கள் இயற்ற வேண்டும்," என்று கேட்டுக் கொள்ளவும், புண்டரீக விட்டலர் "ஸத்ராக சந்திரோதயம்" என்ற இலக்கண நூலை இயற்றித் தமக்கு ஆதரவளித்த சுல்தானுக்கு அர்ப்பணம் செய்தார். இந்த நூல் இசையாராய்ச்சியில் ஈடுபட்டடிருப்பவர்களுக்கு ஒரு கருவூலம் போன்றது.

ராஜபுத்திர வள்ளல்கள்

கி. பி. 1599-ல் அக்பர் சக்ரவர்த்தி தமது படைகளை ஆனந்த வல்லிக்கு அனுப்பி அங்கிருந்த சுல்தானைப் பணிய வைத்துக் கப்பம் கட்டுமாறு செய்தார். இதற்கிடையில்

எக்காரணத்தினுலோ புண்டரீக விட்டலர் ஆனந்த வல்லியை விட்டுப் புறப்பட்டு டில்லி சென்றடைந்தார். அங்கு அக்ப ரின் தளபதியான பகவந்த தாசர் என்பவரின் குமாரர்களான மானசிம்மரும் மாதவ சிம்மரும் அவருக்கு ஆதரவு அளித் தனர். பகவந்த தாஸர் கச்சப வம்சத்தைச் சேர்ந்தவ ரென்றும் வீராதி வீரர் என்றும் 'ராகமஞ்சரி' என்ற நூலில் விட்டலர் குறிப்பிடுகிருர். அவருடைய மூத்த புதல்வரான மாதவசிம்மர் பரம வைஷ்ணவர் என்றும், பகவானை நாட்டி யத்தின் மூலம் ஆராதித்து வந்தவர் என்றும், தினந்தோறும் மிருதங்கம், வீணை முதலிய வாத்தியங்களுடன் தேவகாந் தார ராகத்தில் பாடி நாட்டியத்தை ஆரம்பம் செய்பவ ரென்றும் விட்டலர் கவிதைச் சுவையுடன் எழுதுகிருர்.

இலக்கிய ரசிகரான மாதவசிம்மரின் சபையில் பற்பல கவிகளும், வேதாந்தம் முதலிய சாத்திரங்களைப் பயின்ற அறிஞர்களும் நிறைந்திருக்கையில் இசை நிபுணர்கள் ஒரு வரும் இல்லாததைக் கண்டு வருந்திய விட்டலர், மாதவ சிம்மரின் அனுமதி பெற்று, விநாயகரைத் துதித்த பின்னர் 'ராக மஞ்சரி' என்ற சிறந்த இசையிலக்கிய நூலை இயற்றி ஞர். வடநாட்டில் பல ஆண்டுகள் வசித்த புண்டரீக விட்ட லர் இந்துஸ்தானி இசையையும் நன்கு பயின்றிருந்தார். 'ராக மஞ்சரி' யில் இந்திய இசையை விளக்கியதுடன் அவர் 15 பாரசீக ராகங்களையும் குறிப்பிட்டிருக்கிருர். இவ்வாறு பலவித இசை முறைகளிலும் பயிற்சி பெற்றிருந்த இசை மேதை புண்டரீக விட்டலர் ஒருவரேயென்று நிபுணர் டாகுர் ஜயதேவசிங் அவர்கள் கூறுகிருர்.

அக்பர் அளித்த ஆதரவு

மாதவ சிம்மரின் உதவியால் புண்டரீக விட்டலர் அக்பர் சக்ரவர்த்தியை பேட்டி கண்டு அவருடைய ஆதரவையும் பெற்ருர். அக்பரின் சபையில் தான்ஸேன் முதலிய சிறந்த இசைவாணர்கள் பலர் இருந்தனர். தான்ஸேனிடமிருந்து புண்டரீக விட்டலர் பல இசை நுணுக்கங்களைத் தெரிந்து கொண்டார். அக்காலத்து வித்வான்கள் ஒன்று கூடி

'ராகஸாகரம்' என்ற ஒரு நூலை உருவாக்கினர். அதில் விட்டலரும் பங்கேற்று தென்னிந்திய இசையைப் பற்றிப் பல அரிய கருத்துக்களை அறிமுகம் செய்து வைத்தார்.

அக்பருக்கு நாட்டியத்தில் மிருந்த விருப்பம் இருந்ததைக் கவனித்த விட்டலர் 'நர்த்தன நிர்ணயம்' என்ற வடமொழி நூலை இயற்றி அளித்தார். ''அக்பரங்ருப ருச்யர்த்தம் பூலோகேஸரல ஸங்கிதம் க்ருதமிதம்' என்று அவரே நூலில் கூறியுள்ளார்.

இதைத் தொடர்ந்து புண்டரீக விட்டலர் இயற்றிய மற்றொரு சிறந்த நூல் 'ராகமாலா' என்பது. இது கபிலமுனி என்பவருடைய விருப்பப்படி இயற்றப் பெற்றதாக ஆசிரியர் கூறுகிறார். ஆயினும் இந்த முனிவரைப் பற்றி வேறு தகவல்கள் ஒன்றும் நமக்குக் கிடைக்க வில்லை. தாம் ஏற்கன வேயே இயற்றியிருந்த 'நர்த்தன நிர்ணயத்தின்' சாரமும் இந்த நூலில் அடங்கி யுள்ளதாக ஆசிரியர் கூறுகிறார். 'ராகமாலா' என்ற நூலில் ஆசிரியர் 66 ராகங்களுக்கு உருவம், அணிகள், ஆடை முதலிய விவரங்களுடன் கவிதைச் சுவை செறிந்த நடையில் இலக்கணம் வகுத்திருப்பது நூலின் சிறந்த அம்சமாகும். உதாரணமாக பைரவி ராகத்தை அவர் வருணித்திருப்பதைப் பார்ப்போம்.

''தங்நாஸி மேளத்திலிருந்து தோன்றியவளும், எல்லா ஸ்வரங்களையும் உடையவளும், நுண்ணிடையாளும், முழு மதியை நிகர்த்த முகத்தையுடையவளும், பொன்னிறங் கொண்டவளும், வெண்ணிற ஆடையணிந்தவளும், நெற்றி யில் சிந்தூரப்பொட்டு அணிந்திருப்பவளும், சிருங்காரம் நிறைந்தவளும், பாடிக்கொண்டே நடம் புரிபவளும், திராவிட மக்களுக்கு மிகவும் உகந்தவளுமான பைரவி அதி காலையில் வனப்புடன் விளங்குகிறாள்.''

இத்தகைய கவிதை நடையிலேயே 66 ராக தேவதை களுக்கு தியான சுலோகங்கள் காணப்பெறுகின்றன.

இவ்வாறு கர்நாடகம், இந்துஸ்தானி ஆகிய இரு இசை முறைகளுக்கும் ஒப்பற்ற தொண்டாற்றி மறைந்த புண்டரீக விட்டலரின் நூல்களைச் சேகரித்து பம்பாயில் சில இசை யன்பர்கள் 70 ஆண்டுகளுக்கு முன் பிரசுரித்தனர். கர்நாடக தேசத்தில் பிறந்த விட்டலரின் நூல்களை அச்சிடுவதற்குப் பொருளுதவி செய்தவர் அக்காலத்தில் மைசூர் ராஜ்யத்தின் யுவராஜராக இருந்த ஸர். கே. நரசிம்ம ராஜ உடையார். என்பது ருசிகரமான ஒரு தகவல் ஆகும்.

The Krti form in Karnatik Music

("PAPER CUM DEMONSTRATION" PRESENTED BY FIORELLA ROSSI PASOTTI AT THE FIFTY-NINTH ANNUAL MUSIC CONFERENCE ORGANIZED BY THE MUSIC ACADEMY OF MADRAS ON DECEMBER 29th, 1985.)

This paper is but an example of the kind of work I am trying to accomplish in the Western world, especially in Italy (my own country), and in California which is my present residence, in order to contribute to the wide spread of Karnatik music, which, in certain countries still remains unknown. In Italy, for example, it remained unknown until a few years ago.

In fact, I have had the pleasure of being most probably the first Italian to have attempted, with much love and devotion, to popularize this marvellous musical system in the Italian language through lectures and seminars in various Italian universities, music academies, radio and television. Generally, I carry out seminars following my own personal method, lasting usually four days (4) with a total of ten hours (10) throughout which I discuss the history and philosophy of Indian music, the raga, the tala, and about the primary forms of Karnatik music.

Nonetheless, I am convinced that words or theory alone cannot be sufficient to create an exact idea of this musical system, so in addition I try to illustrate in practice all the theory I mention by actually singing some pieces (within the limits of my possibilities, of course). I also teach the participants some sarali varisai and the very first gita of Purandara Dasa.

This particular paper is just an example of what I have done at the University of California in Berkeley a few months ago, for the students of Hindustani music.

I usually start my lectures saying a few words about the 'spirit' of Karnatik music, or, in other words, what it *represents.*

First, I usually underline two of the many characteristics of Karnatik music, which are :

1) permutation (prastara);

2) the quick rendering of the raga.

A Karnatic music composition is a piece of art-music, resembling a circle, in which a set of particular micro-tones, interlaced with micro-time beats, appears and disappears as in a microcosm. Within this circle nothing really disappears, but ths elements change continuously; it is a continuous permuatation of the same material in a quick manner. Unconsciously, it can recall for the listener the same idea which is very well represented by Shiva Nataraja (the King of Dancers): the eternal becoming.

As for *musical forms*, Karnatik music has undergone a lot of *different classifications* First of all, it is generally classified under two main headings:

1) *KALPITA SANGITA* and *MANODHARMA SANGITA* (they resemble the traditional divisions of:

Nibaddha	and Anibaddha)
This is composed music. It can be studied under various headings, according to different points of view as, for example, Pure and Applied; Art and Folk, Sacred and Profane; dance music, opera music ete. It is always set to time.	This is music improvised on the spot. May or may not be set to time; it is related only to art-music.

Art-music can be classified as:

a) *TECHNICAL MUSIC* which is called in Sanskrit "Abhyasa Gana" (abhyasa—repetition; gana—singing).

It is a conscious work done by a veggeyakara, who composes dhatu and then adds matu (words, syllables, svara according to the kind of composition). It appeals to the intellect. Some ex: Varisai, Alankara, Chitta Tana, Gita, Varnam, svarajati, Jatisvaram, etc. (vocal and instrumental).

Some of these are like "solfeggio", some are simple songs and some are compositions used mostly in dance forms.

b) *MELODICAL MUSIC*, which is called in Sanskrit Sabha Gana (concert pieces). It is an unconscious work done by an "inspired" vaggeyakara. who composes music and words at the same time, to represent the "bhava" of a particular raga.

There are five kinds of M.S.:

1) *ALAPANA*, which is the oldest kind of improvisation. Alapana is the exposition of the raga. It is non-measured music.

2) *TANA* (Madhyama kala), also called Makarini or Vartani, and is also an exposition of the raga, but more punctuated than alapana and is rendered by the singers with more and different syllables in medium speed.

3) *PALLAVI*, the most highly developed and difficult form of improvisation. It employs many complicated patterns and it uses all the five kinds of Manodharma Sangita. Because of its ganakrama (the order in which the various sections of a piece are to be played) and, in general, its complex architecture, it resembles musical form in the procedure of its development. It is measured music.

It is appeal, therefore, is the aesthetic point of view. Some examples: Kirtana, Krti, Padam, Ragamalika, Tillana, Javali.

4) *KALPANA SVARA*, which means "imaginative svara". They are solfa passages improvised on the spot. It is also measured music.

5) *NIRAVAL*, which is a variation on a musical theme, and it is also measured music.

As we are dealing with *art music*, let us first see what it really means. Art-music, in the wider sense of the term, is the kind of music created by individuals who follow the rules of a certain musical system (whereas folk music, for example, originates from different kinds of ethnic groups).

Unlike music from the North, in South Indian music the composer is always very important because, generally, he not only writes Dhatu (music) but also Matu (words), which is also as important as Dhatu. The composer is called "vaggeyakara" and he always signs his compositions either with his real name or with his pen-name.

As for Pallavi, it has nothing to do with krti, whereas tanam is used in the context of both Pallavi and krti however,; it is becoming obsolete as an adjunct to krti, except in vina playing. Within the rendering of a krti. the artist can sing or play first of all the alapana, after which he starts to sing or play the krti. Within the body of the krti, the artist can stop at a particular place (cadenza) and develop niraval and kalpana svara.

At this point, I usually explain what a *krti is*. The word krti means "that which is composed." Krti is the most highly developed form of Karnatik music. Before explaining the krti and its various parts, I usually speak briefly about its *history*. In India, during the Middle Ages, there was a very commonly used

word to indicate, all over the country, various and different types of musical compositions. This word was "*Prabandha*" and it is an abbreviation of "Prakrishta rupena bandha", meaning more or less: "That in which the parts are strongly tied up into a single whole." They belonged to "Nibaddha" or bound music, and were classified into several kinds, according to the different times. Bharata did not mention Prabandha, but he did mention "Dhruva," from which, it seems Prabandha was born. Matanga, in his "Brihaddesi." mentioned forty-nine desi-prabandhas and Śarngadeva (Sangita Ratnakara) mentioned seventy-five different kinds of Prabandhas.

Prabandhas, according to their nature, were also classified into:

—Gita Prabandha (vocal forms);

—Vadya Prabandha (instrumental forms);

—Nritya Prabandha (dance forms).

Prabandhas were bound by "dhatu" and "anga" ("elements" and "sections, or limbs). A Prabandha could have a minimum of two and a maximum of six limbs, but generally it was formed by four angas. Prabandhas were very difficult, stiff and technical compositions. The "bhava" of the raga was not, as today, of primary importance. These are the reasons why in the beginning of the Modern Era (15th–16th centuries) various kinds of compositions sprang forth from the prabandhas; they were less complicated, less "heavy" and, from a structural point of view, more modern and appealing musical forms, such as, for example, kirtana and krti in Southern India, and "Dhruvapada" (Dhrupad) in Northern India. However, each form of contemporary Karnatik music contains some elements of the obsolete Prabandhas. During the same period (15th–16th cent.), a krti-like form first appeared thanks to Annamacharya, and above all, to *Purandara Dasa* (1484–1564), who was later called : "karnataka sangita pitamaha" (the great father of Karnatik music). He was a great reformer; we could almost regard him as the architect of the present Karnatik system. Purandara Dasa actually reconstructed the system, using

old and traditional elements in an innovative manner. He realised that a new approach to music was necessary and he composed exercises for beginners as varisai, alankaras, suladi sapta tala, etc., in addition to very simpla songs, "Gita," composed in Kanarese–his mother tongue. In one of his krti-like compositions, he has said that he had written 475,000 songs. His compositions are still sung, but most of the time, not in the original ragas, owing to the oral tradition,

The oral tradition—a basic feature of Indian music—offers many advantages; most of all, it personalizes the study of music through a tight relationship between the "Guru" and the "Sishya". Nevertheless, the oral tradition (Guru–sishya parampara) has the disadvantage of not guaranteeing a "high–fidelity" transmission. Because of this method of transmission, a great deal of material—entrusted to human memory only—could have been lost in the course of time.

The krti form really established itself in its current structure during the "golden age" of Karnatik music, between the 18th and the 19th centuries. At that time, as you know, three great composers and reformers of South Indian music were living in the same district of Tanjore: Syama Sastri (1762–1827), Tyagaraja (1767–1847), Muthuswamy Dikshitar (1776–1835). This wonderful "trinity" reached the heights of aesthetic excellence in the krti form from every point of view, such as raga, bhava, rythmical patterns, literary and technical beauty, and so on.

At this point I usually examine the *structure of a krti.* In a krti there are essential angas, or limbs, and decorative angas.

(1) ESSENTIAL ANGAS

A krti, as most Karnatik musical forms, has three sections:

—2 indispensable.

—1 dispensable.

According to its Ganakrama, or the order in which a krti has to be rendered, the three angas are :

(a) *PALLAVI*, the first indispensable section. It is like a "refrain", and it consists of one or two lines. Through the pallavi the listener enters immediately into the 'spirit' of the song; it is a direct impact."

(b) *ANUPALLAVI*, the second, dispensable section. Made of one or two lines, it is the moment of emotional acme.

(c) *CHARANAM*, the third, indispensable section. It is a development of the two previous parts and the longest and most relaxing segment of the song. There can be one or more charanam in the same or in different "dhatu". Generally, the mudra charanam is sung, which is the charanam containing the signature of the vaggeyakara.

(2) In addition to the essential angas, there are many *DECORATIVE ANGAS.*

The most popular, almost indispensable, decorative anga is:

—*Sangati*, a kind of variation on the musical theme, introduced by Tyagaraja. They are step-by-step variations on the same and occur mainly in the pallavi. They have to be sung (or played) twice.

To demonstrate Sangatis I usually sing a song by the Saint Tyagaraja. While singing this krti, I generally stop to demonstrate each step.

I am now going to sing TULASIDALAMULACE–raga Mayamalavagowla–tala rupaka, by the Saint Tyagaraja.

Apart from sangatis, which are almost regarded as an essential feature, a krti may be embellished by some of the many other optional decorative angas, some of which admit the anuloma-viloma rendering (i.e., forwards and backwards order).

There are decorative angas which are technical beauties attached to the composition, as for example:

—CHITTA SVARA (anuloma and viloma)

—SVARA SAHITYA (introduced by Syama Sastri), (anuloma and viloma)

—SOLKATTU SVARA (and its two variation:–solkattu svara sahitya
–solkattu sahitya)

In addition, there are decorative angas which are integral part of the body of the composition, as, for example:

—MADHYAMAKALA SAHITYA

—YATI

—YAMAKA

and SVARAKSHARA, which is meant only for vocal music. I usually also demonstrate some of the embellishments just mentioned.

Among the most popularly used in the context of krti, there are:

—MADHYAMAKALA Sahitya and

—CHITTA SVARA

—MADHYAMAKALA SAHITYA, meaning "words in medium speed", is a phrase within a song, which, compared to the rest of the song, increases the number of syllables for each beat. It can occur at the end of the anupallavi or at the end of the charanam, or both. This technical embellishment is sometimes used by the composer to add majesty to the musical piece.

To demonstrate madhyamakala sahitya I usually sing Maha Ganapatim, a well known composition belonging to a "samashti charanam" kind of krti, in which the second section of the song stands for both the anupallavi and the charanam. Its pallavi contains one line in madhyamakala sahitya, whereas its samashti charanam contains two of them. (The first two lines of the pallavi

of this krti contain eight syllables for each "avarta"—a complete tala — but the third line, being a madhyanakala sahitya, contains sixteen syllables)

This song was composed by Dikshitar, who made large use of madhyamakala sahitya as well as of

—*CHITTA SVARA* – this is a solfa passage in two, four, eight or sixteen avartas (according to the tala used); it can be sung at the end of the anupallavi and charana, usually in double speed and after a madhyamakala, if any; these solfa passages are generally made of typical phases of the chosen raga, which are not emphasized within the essential sections of the composition.

I am going to sing Maha Ganapathim. by Dikshitar, raga Nata tala chatusra eka with Madhyamakala Sahitya and passage of Chitta Svara of four avartas.

At this point I usually examine the *gāna krama* of a krti when it is rendered with the three kinds of improvisations, which may occur before and during its performance.

Before singing, or playing the krti, the artist can perform an alapana (in the same raga of the chosen krti), just like a "preludio".

The short *ALAPANA* (sangraha alapana) preceding the krti is to enter into the 'spirit' of the raga for the benefit of both the artist and the audience. The artist can stress some particular musical phrases occurring in the following krti, and he can also expose some of the characteristic phrases not used by the composer in that particular song. Unlike the alapana preceding a "Pallavi" (sampurna alapana); the one preceding a (krti asampurna alapana) is generally quite short, for it cannot be longer than the krti itself, the latter being, in most cases, a rather brief composition.

After performing the *ālapana*, the artist starts singing or playing the *Pallavi* (first section) with its particular sangatis. A pause of one avarta may follow, and then the *Anupallavi* is sung or played (second section), which may or may not have sangatis. Upon completion of the anupallavi, the last sangati of the pallavi must be added, without any pause. Another pause of one avarta generally follows, and then the artist goes through the *Charanam* (third section), which is also immediately followed by the last sangati of the pallavi.

In the rendering of a krti, the artist can stop at a certain point ("cadenza"), and develop a *NIRAVAL*, on one or two lines chosen by the singer. Niraval means: "filling up with new music". It is a progressive variation made on the spot, of the same musical theme, leaving both rythm and words unchanged. It is a kind of improvisation and is not to be confused with sangatis, which are "ready-made" variations composed in advance, (as you know). To perform a niraval, it is necessary to sing or play the chosen line (or lines) as it is once or twice; then the same line is sung several times, each time a slightly different way. They are not to be repeated twice.

Immediately after the niraval, if any, and at that very line, the artist can add some kalpana svara.

KALPANA SVARA are svara combinations pertaining to that particular raga, each svara has to be sung pronouncing its solfa syllable (in the case of vocal music), singing or playing its exact pitch, embellished by its particular "gamaka", if any. Kalpana svaras are usually sung or played in an increasing order, i.e., beginning with an avarta and keeping on doubling the number of avartas, going back each time, and repeating the chosen line or a part of it.

However, not every single krti gives scope to develop any kind of improvisation.

At this point I usually sing one of the most popular krtis

VATAPI by, Dikshitar - raga Hamsadhwani - tala adi - with *a short alapana, niraval and kalpana svara.*

I gave you just an example of the work I'm trying to accomplish to contribute to the widespread of Karnatik music.

I do it with all my love and devotion because I think this is not only one of the most beautiful musical systems in the world, but it is the most developed and refined. Furthermore, I have also experienced that Karnatic music can change human beings for the better.

Tagore's Dance Concept

GAYATRI CHATTERJEE

While discussing the style of dance introduced by Rabindranath Tagore one must realize the truth that it is not a formal style of dance like other prevailing dance forms in India. It can be described as a dance concept te create a living art, Plain and Simple which flows in its natural grace and unaffected rhythm far beyond the limits of rigid discipline of any dance or its geometrical formulations based on laid down theory and grammar. On this context it is essential to understand the actual significance of dance style and dance concepts and the difference between the two. The first one indicates the specific form and structure and the latter inspires the dance itself; since this point is overlooked by many scholars, their understanding of Tagore's dance is also confused.

In defining the dance Tagore himself observed: "Our body of course bears the burden of its limbs with smaller components, but their movement is caused by its own inner force and with the combination of these two factors, the awakening of dance occurs. Instead of carrying the burden of limbs only for livelihood, it makes variegated artistic movements in the interest of creation only and that is dance" (Translated by the author). This is Tagore's pereeption of dance. The rhythm caused because of the arduous endeavour to enhance that awakening is the source of inspration for dance. Tagore has further explained this theory of aesthetic creation in his inimitable words like this "Man's first creation of rhythm was experienced in his own body which is suitable for the same. The dance was also performed by him initially only to express the grace of his body movement without any other greater purposes and only for the joy of Rhythm".

Any one interested in appreciating the concept of Tagore's dance has to realise this true feeling of rhythm. According to Tagore, this rhythm of body movements has a magic touch which awakens a new world of beauty. Such an ardent sense of rhythm is the main source of inspiration for Tagore to express himself in

various creative forms like music, Poetry, Dance, Drama or the Art of Painting. Tagore has expressed this idea very nicely in his play "Rakta Karabi":

NANDINI	What is it you see in me ?
VOICE	The Dance rhythm of the All.
NANDINI	I don't understand.
VOICE	The rhythm that lightens the enormous weight of matter. To that rhythm the bands of stars and planets go about dancing from Sky to Sky, like so many minstrel boys. It is that rhythm, Nandini, that makes you so simple, so perfect. How small you are compared to me, yet I envy you.

—(Translation—Tagore)

The sense of rhythm is reflected in Tagore's dance in a very simple but elegant and graceful way; In connection wiih the performance of "Ritu Ranga" Tagore said the girls performing Ritu have to practise to create new compositions and variegated designs with their creeping body movement on the melody of music. These words of Tagore give a clear idea of his dance conception by which only one can realise Tagore's perceptian of dance.

If we want to use the words 'Tagore's dance style' instead of Tagore's dance concept, even then the style will convey the same idea of creating variegated designs with the creeping body movement on the melody used.

The greatness and aesthetic approach of Tagore's Dance Concept lies in its outward simplicity. Many crit;cs placed this form on a lower pedestal. But we should remember that simple singing or simple dancing is as difficult as simple writing. Tagore was not a choreographer or dance teacher in the popular sense of the term, but he created a splendoured world of dance in his poetic dance concept.

While discussing the role of Tagore in dance, one should not forget his period. In those days dance in general had no social status or recognition. During the renaissance period of Bengal in nineteenth century, with the stalwarts like Vidyasagar,

Madhusudan, Bankimchandra and many others dominating the scene of art and literature, there was almost revolutionary progress in social and cultural life of Bengal; Bengali Theatre also emerged with glory at that time, but dance still remained neglected. In our folk recitals of course, it was found as an inherent element of folk culture; but dance had no place with ths elite and as a result it degenerated. It was practised by the professional girls only to entertain their patrons.

In those days, Rabindranath for the first time realised the importance of fine arts as a vehicle for education, In an article written by Shantidev Ghosh, we get an interesting account of the days when Shantiniketan was established as a Teaching Institution, He writes "Gurudev established Shanti Niketan in end of December, 1901. The students came mostly from the educated middle class families. In those days no one could think of vocal or instrumental music even not to speak of dance as a subject of study along with the general education. But Gurudev introduced Music, Dance, Drama and Painting as a part of education with due importance since the inception of Shanti Niketan. It was of course not possible to provide proper facility for dance education at that stage; But while producing plays with the students, he himself in enthusiasm used to dance with the songs and also inspired and encouraged the students also to dance with the songs of the play.

We find Rabindranath using dance directly for the first time while performing the play "Manamoyee" in 1880. He was in the role of a dance Teacher. He choreographed a dance sequence in the style of western ballet based on the song "AAY AYY SAHACHARI". Again in 1899 while producing "PUNARBASANTA he composed a dance on the same song. But what was the background or experience of this dance teacher? In Tagore's family there was a culture of music, but not dance. While abroad in 1878, Tagore had the opportunity to see and know Western dance for the first time. It is presumed with that experience he was inspired to compose the dance on the said song.

Since then Tagore produced "Achalayatan", "Saradotsav" "Falguni" and himself danced in those plays of new songs composed by him in the style of Western ballet. Young boys, being influenced by that dance, used to imitate him. Though there was no arrangement of regular lessons in dance, Tagore, through his dance recitals in plays, could create a taste and atmosphere for dance in the institution, specially some of its teachers and students.

In 1919, Guru Buddhimanta Singh came to Shantiniketan to teach Manipuri dance for the first time and as desired by Gurudev, a dance was composed on the song "AAY AAYRE PAGOL". Thus Manipuri dance had its placc in Shantiniketan after the prior performances in Western dance style. In 1923, dance was enacted in the play "Vasanta" and Rabindranath, Abanindranath, Almherst and many others danced in rhythm on the stage with the closing song "ORE PATHIK". In 1925, solo and group dances were performed for the first time in "Varsha Mangal",

In 1924, Gurudev, being very much impressed by a dance by girls of Saurastra playing pairs of 'Mandira' in two hands, invited a troupe from there to visit Shantiniketan. The girls danced before the students in very graceful movement, with 'Mandira'; Gurudev enchanted by that composed the song "DUI HATE KALER MANDIRA" and inspired the girl students to dance on that song similarly with Mandira in hands.

In a close study of the tradition of dance in Shantiniketan, it may be seen that many Gurus came to Shantiniketan from time to time and Ritu Ranga and other dance dramas of Tagore were produced in their different dance styles. In the dance dramas, "Shyama" "Chitrangada" and "Chandalika," specially, we can see an unique combination of all those styles. In spite of the use of different dance styles even, it has reflected a poetic image of beauty in total and not an isolated variety of dance styles only. As we find in the case of language, many alien words, by proper and constant use for a long time are accepted in that language, different dance styles have also similarly merged with the Tagore's dance stream to recreate a completely new concept and style of dance.

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The History of the Mandolin

GEETHA BENNETT

The recent introduction of the mandolin into the field of South Indian classical music has generated interest in the instrument and its history. Today there are many different styles of playing and many types of mandolins. These instruments are all historically related to the Neapolitan mandolin which begins its history as a folk instrument in and around Naples, Italy, in the 17th century.

In my previous paper presented to Music Academy of Madras on the history and evolution of the fretted vina (1984), the chordophone or string instrument family was shown to be classified into four basic groups, the lutes, harps, lyres and zithers. While definitely belonging to the lute family, that is an instrument with a neck extending beyond the sounding board or the resonating cavity, the historical origin of the Neapolitan mandolin has not been sufficiently traced. The term may possibly be derived from the word mandola, an older instrument of the lute type, or from use of such prefixes as man, pan, tan, etc, in names of lute types from eastern and western cultures. [1] Examples are pandora, tanboora, tanpura and bandola.

Though the mandolin may have connections with eastern lutes, a definite link has not been proved by musicologists and historians. There are iconographical references to mandolin in fifteenth century Italian paintings.[2] Curt Sachs in his *Handbuch der Musikinsrtumentenkunde* compares an Italian painting by Fra Angelico (first half of 15th century) to Persian miniatures. In the Italian art work we find a mandolin instrument which closely resembles one found in many of these Persian paintings.[3]

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1 *The New Grove Dictionary of Music and Musicians*, Volume Eleven, ed. Stanley Sadie (London, 1980), 606.

2 Ibid.. p. 608.

3 Sibyl Marcuse, *Musical Instruments. A comprehensive Dictionary* (New York, 1975), p. 327.

The first known literary reference to the Neapolitan mandolin is an annotation to a poem by Francesco Redi, an Italian physician and essayist. His poem 'Bacco in Toscana' of 1685 includes a description of a mandolin with seven strings in four courses or tracks.[4]

Certain other structural characteristics of the Neapolitan mandolin are similar to early forms of other European instruments. The convex or half pear shaped body (split lengthwise) of the mandolin is found in earlier medieval and Renaissance fiddles.[5]

Anthony Baines, in his *European and American Musical Instruments*, further describes the Neapolitan mandolin as follows: "The strings......(are) in four courses, all double, and tuned like a violin. All metal string was not invariably used; a favorite alternative in the past was a treble course of fine gut (said to have been spun from only three strips of the prepared sheep's intestine, as against five or six for a violin gut E string), steel second course, the third brass and the fourth of overspun silk. During the first half of the ninteenth century the old type of fingerboard flush with the belly was replaced by an extended fingerboard reaching onto the belly. From the beginning the Neapolitan mandolin was fretted with metal or ivory."[6]

In studying the structure of the Neapolitan, we see that the back of the instrument is made up of 11 to 35 narrow concave strips called ribs, shaped over a mould and glued together edge to edge. The ribs are gathered together at the upper end on a pine neck block. At the lower end they are strengthened inside the instrument with wooden pieces and covered by a cap made of maple or cypress wood. The ribs are usually made of maple. The belly

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4 Stanley Sadie, p. 608.

5 Ibid., p. 608,

6 Anthony Baines, *European and American Musical Instruments*, (New York, 1966), p. 36.

or soundbox (kudam) is usually made of spruce wood and is frequently ornamented with inlay of other types of wood or mother-of-pearl[7] The ornamentation style is similar to that of many vinas. There is a circular or oblong soundhole in the top and the bridge is of ebony.[8] Unlike the vina the strings are very close to the top of the instrument. As the instrument is always played with a pick, a hard plate of turtleshell or ebony is inlaid in the top just above the bridge to protect the wood form scratches. The spruce neck is attached to the neck block by nails.[9]

The peg systems of these earlier instruments are similar to those of vina except that the pegs were placed from the back of the peg box. Wooden pegs were used until the invention of the machine head in the 19th century. This device has a metal peg attached to interlocking metal wheels which tighten the string. The machine is used in all modern guitars and prevents the strings from slipping.

Like the guitar, the mandolin is held across the body of the player. There are two plucking techniques : 1) *Tremolo* style, that is rapid up and down strokes on one string or pair of strings and 2) *Stroking* as on the guitar or lute.[10] Pulling the string from side to side used on the vina is not a technique for this instrument because the strings are close together and in pairs.

The traditional tuning for the mandolin is that of the western violin—in fifths that is Sa Pa Ri Da with G as Sa.

What is important to remember about the Neapolitan mandolin is that there are four courses of double strings. The traditional tremolo effect is greatly enhanced by these pairs of strings.

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[7] Stanley Sadie, p. 608.

[8] Ibid., p. 607.

[9] Ibid., p. 607.

[10] Ibid., p. 607.

The earliest compositions for the Neapolitan mandolin date from the early 1700's and used the notation of the lute called *tabulature* which is a graph of the strings and where the fingers should be placed.[11]

Johann Stronback, a German composer in the court of Emperor Leopold I, is supposed to have written mandolin concertos, that is pieces for solo artists and orchestra, before 1700.[12] A large number of solo and ensemble pieces were written for the mandolin during the 18th century. Antoni Vivaldi (ca. 1678–1741), the greatest Italian master of the concerto from, composed for two mandolins, and string orchestra and one for solo mandolin and orchestra. There are no known instruction manuals for the mandolin in Italian from this period, but there are manuals in French, English and German. This may imply that the Italian artists learned from an oral tradition whereas when the instrument reached other countries, written materials were helpful to convey techniques and stylistic information.

The mandolin was used first in a dramatic stage presentation known as opera by Italian composer Antonio Maria Bononcini in 1707.[13] It later appeared in English and German operas. One of Europe's greatest composers, Wolfgang Amadeus Mozart, used the instrument in his most famous opera *Don Giovanni* in 1787. The mandolin concerto composed by G. Hoffman of Austria in the late 1700's shows the style of playing the mandolin in that period.

Instrument making in the 18th century was often a family business, and the name of Vinaccia, the Neapolitan family with whom the early development of the instrument is particularly associated, is pre-eminent. "[14]

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[11] Ibid., p. 608.

[12] Ibid., p. 608.

[13] Ibid., p. 608.

[14] Ibid., p, 608.

Very little is known about the mandolin in the 19th century as the instrument did not fit into the dramatic musical styles of Europe in this period. However, during the later part of 1800's the instrument reappeared with increased emphasis on the technique of tremolo. This technique apparently originated in the Italian folk style. Mandolin orchestra became popular in western Europe due to the influence of travelling Italian artists. The orchestras consisted of whole families of mandolins including mandolin cello or tenor mandolin, the bass mandolin (known now as mandocello) and other sizes of mandolins. The instrument also became popular at this time in the other countries such as the U.S.A. and Japan.[15]

In addition, other major European composers wrote pieces for the mandolin. Beethoven (1770–1827) composed four pieces; two sonatinas, a set of variations and an *Adagio* for mandolin. Opera composer Verdi used the mandolin in his operatic version of Shakespeare's play *Othello* in 1887. There is also a concerto by German composer Johann Hummel (1778-1837) for mandolin and orchestra.

In the 20th century, the mandolin was used by Viennese composer Gustav Mahler (1860-1911) in his 7th and 8th Symphonies and in his famous composition for voice and orchestra *'The Song of the Earth.'* Arnold Schonberg, the father of western twelve tone system of composition, used the mandolin in his *Variations for Orchestra* op. 31 and *Serenade* op. 24. Russian composer Igor Stravinsky also wrote for the instrument in his ballet *Agon* (first performed in 1957).

The mandolin has found a place in many folk musics of the world. The style of music known in America as *bluegrass* frequently includes improvised solos for the mandolin. The term 'Blue' grass' refers to the folk music of some southern states in the U.S particulary Kentucky, which is often called bluegrass country.

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[15] Ibid., p. 609.

Recently the mandolin has been adapted in South India by young virtuoso U. Sreenivas. He has developed a unique style which incorporates the south Indian gamaka system, thus adding a whole new dimension to the technical pallet of the mandolin.

By plucking a single note and sliding over the frets Sreenivas creates the *portamento* effect achieved on the vina by pulling the strings.

In summary, an Italian folk instrument which has a five hundred year history has added and continues to add a new dimension to the spectrum of world music Changes in musical thinking will no doubt generate new techniques and possibilities. The mandolin will surely prove itself to be as adaptable in the future as it has been in the past.

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The Singing Voice

BRINDA VARADARAJAN

Singing is the earliest and most wide-spread type of music, being the only one which does not need an instrument. This leaves the research worker at a definite disadvantage - because there is no evidence or information available, regarding the early practice of singing, while there are plenty of pictorial and literary descriptions of instruments of almost all the countries in the world.

Facts about the physical machinery of voice production are widely known. The larynz, containing the vocal cords, initiates the tone in much the same way that the lips start the tone in the mouth-piece of a wind-instrument. The breath is pressed upward from the lungs through the ' vocal lips ' which are held together, at various tensions according to the pitch desired, setting the lips and the breath into vibration. The resulting tone is modified and strengthened by contact with all the inner surfaces of the mouth, nose, throat, and even the lungs. If the singer is relaxed yet vital, there will the be a balance of resonances resulting in an agreeble tone.

Singers will agree upon what constitutes an agreeable tone. But the differences of opinion come in as how best two achieve this ideal. The reasons are not far to seek.

Let us see. How shall one describe the process of raising an arm or closing the eyes-Well, I raise my arm - I close my eyes. This is all. The real impulse can only be hinted at. It is best to remember that there can never be a clear description of the real essence of singing - it can only be hinted at. The hints should never be confused with facts. What should be only a sensation or imagination should never be confused with physical effort.

The voice teacher has often to say this to the pupils. But. one cannot throw tone here or there, to a localised point any more than one can throw a handful of air from place - both are impalpable.

Nevertheless, to imagine doing so is often helpful in achieving good tone production.

The voice, like the face, expresses rather accurately what is in the mind. To keep a CONSCIOUS control over the numerous muscles of the diaphragm, ribs, throat, larynx, tongue and so on, that are used in the production of the voice, is well nigh impossible. Yet a new born baby does it efficiently, when it knows nothing about them. That baby's tone is not of good quality is not necessary to the discussion here. We may dismiss it, because the baby evidently desires a disagreeable tone when crying! It can gurgle pleasantly when pleased and happy. We can infer therefore. that we are endowed with the ability to use the voice easily and freely and with good expression without any instruction, at birth.

A good musical tone is of great importance to any singer. This should be insisted upon from the earliest lesson. A correct tone is a pleasing tone. It should be free and easy "sung on the breath" without any strained effect. Let me put it in another way- ie. secure the optimum effect with the minimum effort to achieve which breath control is essential. The voice, like the muscles. requires daily exercise in a systematic regular way. Control of the breath is desirable, not breath volume. The music student should endeavour to release the breath in such a way, that no wisp of it escapes without giving an equivalent in sound. The lungs must be sufficiently filled - but not over filled as if for chest measurement. The regular, rhythmic physiological process of exchange of gases in the lungs will become unmanageable. This is achieved solely by intelligent vocal practice and is the first step to be mastered before the singer learns to empty the lungs slowly or quickly, gently or with force, as the actual singing derives it.

A feeling of tightness in the throat while singing is a sure sign of inartistic voice-production. May be the placement (sruti) is high. If this persists when the sruti is lowered, the evident bad voice production should be rectified. Constant practice on the madhya sthayi notes only, increasing the volume slowly, stopping

the instant tightening is felt, again to begin the practice after a short rest - these are the ways to overcome it,

Two year's of hard work i.e. preparatory work is necessary, essential before venturing on learning songs. Intelligent practice of our svaravali and alankara are excellent for inculcating an awareness of sruti, a good tone. increasing the compass of the voice and a measure of breath control. In the master's hands, the pupils are malleable clay. Making or marring them rests with the master whose duty, to say the least, is sacred. Never should any practice or teaching be under taken, without the drone or adhara sruti sounding. The least straying from the sruti can be detected immediately and corrected the same instant. Good teaching is hence absolutely necessary, however talented the pupil may be.

Singing in a good tone becomes automatic only by diligent guidance and practice. Each note of the scale should be 'held' for a while, without any change in its volume or pitch ie. steadily and evenly. This sounds simple - but is only apparently so. This is the first step towards voice discipline. A sweet tone is something achieved by the infinitely complex muscular movements, guided by art, not forced. The laryngeal outlet may be narrow or wide, but the voice should flow through it with the sating smoothness of tone. Singing in good tone becomes automatic, let us say, within the first three years. This is certainly not possible by the student who has his first lesson, hears a music recital soon after, and tries to sing so himself! What roseate dreams!

Why is this good tone-quality so elusive ? What causes bad-tone-quality ? Muscular tension is the main cause of bad-tone quality. But undue pressure or restraint of the tone is the main cause of muscular tension. Self-conciousness in some form causes this restraint. This self-consciousness divides the attention, expressing, so to speak, two or more thought paths at the same time, which is confusing both to the singer and the listener. May we suggest then that if the singer's mind were clearly, vitally concen-

trated upon the song, and the expression of it, he would relax and sing well. The kernel of good singing is mental-control, and concentration enough to rule out self-consciousness.

What is the proper age to start training in music? We find in our youngsters of five and less definite leanings towards singing! Let us take advantage of this perfectly natural tendency and, direct it intelligently on correct lines. From the earliest, the co-ordination of the laryngeal muscles with the ear "which is the conscience of the voice" should be stressed. Every note, about which there is the tiniest trace of deviation from the correct sruti should be corrected. Nasal singing, harsh production of the voice and like defects can be corrected at the very beginning.

Far from injuring the general health of children, singing is likely to prove beneficial, even where there is a tendency to delicacy of the lungs, says Irving W. Voorhees, M.S.M.D. Fellow of the New York Academy of Medicine, Adviser to singers of the Metropolitant, Chicago and Century Opera Companies.

"By the healthful exercise of these organs in singing the chest is expanded, the muscles of respiration are strengthened and the lungs themselves made firmer and more elastic".

We might add, that in our country, some of the very best among our vidwans, have been trained early in life. The best time to start training in music is when the child has learnt to speak the mother-tongue correctly and fairly intelligently.

Training during the mutation period may be light and short. If the pupil tends to become hoarse in singing upper notes, he should not be encouraged to strain and take them. It frequently happens that when the voice loses an upper note, a lower note is gained, and these should be regularly trained under the guidance of a competent guru.

One general fact, called from experience is–the earlier the transition period, the matured voice is higher. The sruti sinks lower, as the voice matures later. Where no great changes are seen during mutation, the "high" quality persists.

Some years back, we had 'elocution' in our school and college curricula. May be, with other desirable auxiliary branches of general education, this has been crowded out of the curriculum today. Accompanied by breathing exercises, such training is of practical value. This can help in the clear enunciation of words in song. It cultivates a sense of rhythm.

Hearing good music, plenty of it, more of it in accurate sruti, is excellent training for a beginner. Imitation looms large in a child's life. Why should we not make the most of it and feed the young minds on the best that there is in music?

Vocal ability, quality and timbre seem, to a certain extent inherited characteristics. Rarely do we find a voice with a compass of two-octaves among the hill-tribes. Sometimes the quality of resonance is lacking, as a racial characteristic.

The 'timbre' of the voice has not remained unchanged. With the Chinese and Japanese, the voice has a nasal timbre. The singing of primitive tribes in our own land, which is a form of low monotone, testify to the fact that the human vocal apparatus can be used in a very different way. Do we not see today the purity and brilliance of the Bell canto - (that is beautiful singing with stress on the beauty of sound and brilliancy of performance! a highly artistic technique) overlooked in the " dramatic " voice of the present day play-back singers ? In the singing of jazz, we see special methods and manners of singing - which though not artistic or beautiful, illustrate the variability of the vocal timbre.

Some believe that absolute silence ie. rest for the voice during the whole day when the voice is to be used in the evening, is desirable. While it is advisable not to declaim loudly or try to beat down the noise of the bus or train while travelling, surely a vow of silence may not be absolutely necessary! Have we not read about

Maha Vaidyanatha Iyer, who, it is said had a rare sweet tone, calling aloud ' Ramaswamy ', ' Ramaswamy ', to test that his tone was alright ? Fads like drinking a cup of iced water, or a hot cup of pepper-rasam may suit individual tastes. But, as a whole it is never wise to subject the vocal cords to like shocks. As in other matters in life, practical common sense should suggest to thc singer the best course.

Another interesting point is that of vocal ranges. There have always been the high, low or medium voices today we have a few more.

1. The brka style.

2. The long drawn-out style, with stress on gamaka.

3. The stocatto style–which cuts what should be the foamy sweep of the alapana into little disjoined bits.

4. Tana singing, bringing the brka and consequently the jarring stocatto type.

5. The ghana type of tana, which makes a discreet yet sweet use of the gamaka.

Good tonal production is possible only by practical teaching. Our music calls for a combined roundness and richness of tone full resonance and a wide range of dynamics, to sing the notes in a silver shower. May we not secure the permanent records of the best type of voice - production, early lessons to be precise from our senior vidwans?

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Select Varnams of the Present Century

SITAMANI SREENIVASAN

In the long and colourful history of Carnatic Music, many musical forms came into exisetence from time to time. Some of them went out vogue with the passage of time and some others came to be known by other names. The earliest form of musical composition was the ' Prabandha ', but this was soon replaced by ' Kirtana ', ' Kriti ', ' Swarajati ' and ' Varnas '.

' Varnas ' are scholarly compositions and are elaborate melodies replete with 'Raga Bhava'. It requires great skill on the part of a composer to compose good 'tana varnas' or 'pada varnas' and this is the reason why the number of 'varnam' composers is very small when compared to composers of 'kirtanas' or 'kritis'. A 'varna' in a particular 'raga' has to contain within itself not only the 'raga ranjaka' combinations. but also the 'visesha sancharas', 'apurva prayogas' and 'datu prayogas' admissible in the 'raga' concerned. The 'varna' occupies a very important position among the compositions taught in the earlier stages of musical practice like 'sarali' 'alankara' and 'gitas'. It is noteworthy that these are learnt and practised both by vocalists and instrumentalists. The practice of 'varnas' helps the musician to render pieces in an artistic and polished style. The words or 'sahitya' in a 'varna' are deliberately kept to the minimum so that the profusion of vowels and their distribution make it an ideal piece for voice training. To the instrumentalist, it develops finger skill and improves the technique of execution. The 'ettugada swara' passages serve as models for the develcpment of 'kalpana swaras'.

It is essential for anyone intending to become a musician to learn at least a dozen 'varnams' in different 'ragas' by different composers and sing one 'varnam' without fail in the commencement of a concert. This was the practice with all great Vidwans till recently but it is unfortunately getting out of vogue. There is no composition

in Carnatic music which provides so much scope for 'Akara Sadhakam' like the 'tana varnam'. The great Tiger Varadacharya used to say that 'tana varnams' came to be called by the name because they embodied the characteristic gait of 'tana-nadai'.

The constituent 'angas' of a 'varnam' are:—

1. the '*Purvanga*' — comprising the 'Pallavi', 'Anupallavi' and the 'Muktayi Swara'.

2. the '*Uttaranga*' or 'Ettugada'—comprising the 'charanam' and 'charana swaras'.

The 'charana' of a 'varna' is also known by other names as 'ettugadai pallavi', 'upa pallavi' and 'chitta pallavi'—which means a ready-made 'pallavi'. The 'ettugada' swara passages should gradually increase in length and complexity. The first 'ettugada' swara passage is usually of the length of one 'avarta' and has a profusion of 'dirgha' or long swaras. The subsequent 'ettugada swara' passages are of the same length or more. The last swara passage will be the longest and may be of two or four 'avartas'. With the exception of the 'pancharatna kritis' of Tyagaraja the 'varna' is the only composition containing an 'upa-pallavi'—some varnas have even two 'upa-pallavis'.

'Varnas' are of two kinds, 1. '*Tanavarnas*'—which are taught to students after the 'gita' stage and sung at the commencement of a concert to enable the musician to warm up. In a 'tana varna' only the 'pallavi', 'anupallai' and 'charana' have 'sahitya'. The other portions are sung as 'solfa' passages. It thus becomes a composition where in one part is sung in 'solfa' and the other in 'sahitya'.

2. '*Padavarnas*' —which are also called 'chowka varnas' or 'atta varnas' because they are ased in dance performances. An entire 'pada varna' has 'sahitya'. The music is in a slow tempo to give full scope for 'Abhinaya'. 'Pada varnas' are called by that name because of the affinity to 'padas'. Some 'padavarnas' have 'jatis' or 'sollukattus'.

'Tana Varnas' are formed in 'Adi', 'Ata', 'Jampa' 'Khandajati–Triputa', but not in short 'talas' like 'Rupakam'. 'Tanavarnas' are intended to be practised in 'trikala' or three degrees of speed. Formerly, 'varnas' had a supplementary section called the 'Anubandham'. It consisted of a 'sahitya' part and a 'solfa' part. It may be interesting to note that there was an 'anubandham' for the 'varna' "*Viriboni*" in 'Bhairavi', which made 'Pachimiriyam Adiappayya' famous. (18th century).

One of the earliest composers of 'varnams' was Govindasamayya of Karvetinagar who wrote such excellent 'tana varnams' that he came to be known as 'tana varna margadarsi'. The date of Govindasamayya is roughly 1680 to 1710. Three of his 'varnams-are in 'Mohanam' 'Kedaragowla' and 'Navaroj'. He also composed some fine 'padams'. His 'Mohana varnam' is referred to as 'Pedda varnam' and his 'Muktayi swara' runs for eight avartas-six 'ettugada swaras' follow the 'charanam'.

It was already mentioned that 'Pachimiriyam Adiappayya' became immortal by his one 'varnam' in 'Bhairavi' 'ata tala', although he has composed a few 'kritis' also with the 'mudra 'Venkataramana'.

Pallavi Gopala Iyer was another renowned 'varna' composer and his 'Kalyani varna' '*Vanajakshi*' is a classic.

SHORT BIOGRAPHIES OF VARNAM COMPOSERS

1. Pattanam Subramania Iyer-was one of the most celebrated of the post Tyagaraja composers and was even called as the Second Tyagaraja by his admirers. He was a disciple of Manambuchavadi Venkata Subba Iyer who was a relative and close disciple of Tyagaraja. Among the composers of the post Tyagaraja period, it was only Pattanam Subramania Iyer who followed the musical style of Tyagaraja and many of his 'kritis' have the same musical construction. Besides, Pattanam Subramania Iyer was a talented composer of 'tana varnams' and 'javalis'.

2, Tiruvottriyur Tyagayyar—was the son of Vina Kuppaiyar, one of the disciples of Tyagaraja. Tyagayyar lived in Madras

city for most of his life and was known as 'Muthialpet Tyagayyar'. He was a composer in his own right and has composed a large number of 'kirtanas', some of them in 'apurva ragas'. He was specially noted for his 'tana varnams' which are excellent examples full of 'raga bhava' and technique of 'varna' composition.

3. Ramnad Srinivasa Iyengar—commonly known as 'Poochi Iyengar' was a disciple of Pattanam Subramania Iyer and was one of the three leading vocalists during the early years of this century. He was patronised by Rajahs and Zamindars. He composed a large number of 'kritis' 'varnams' 'javalis' and 'tillanas'.

4. Muthiah Bhagavatar—was one of the stalwarts in the field of Carnatic music in the 20th century. He was a versatile musician, who has to his credit works on music theory and a large number of compositions of different types which are popular in the music world. His 'varnams' are noted for excellent 'raga bhava' and musical structure.

5. Tiger Varadachariar—was one of the giants in the sphere of Carnatic music and was such a colourful personality that he is remembered even today by music lovers who knew him. Although he did not compose a large number of pieces, the few 'kritis' and 'varnams' composed by him are of such excellence that they have earned for him a name in the music world.

Abhinaya and Abhinavagupta

SUDHARANI RAGHUPATHY

"Whatever has been will be again, and nothing is, that was not"

This paper does not claim to be something not presented before by anyone or to be presented for the first time. It is an attempt to understand Abhinaya, an important Anga of dance, as explained by Abhinava Gupta in his commentary on the Abhinaya portion of the Natya Sastra. Totally, he has attributed eight chapters to Abhinaya. Natya, inthis paper is used in the sense of dancing. Dance and Music are integral parts of Natya or Indian Drama (theatre).

It might be relevant to mention the antiquity of dance. Religion is so much a part and parcel of Indian culture, that it is difficult to separate art and culture from religion, be it painting, dance, poetry or sculpture. Further, the origin of the arts in India are so shrouded in the mists of antiquity that it is very difficult to fix the correct date for many artistic landmarks.

One such is the date of the N.S. It could be anywhere between 600 BC or 600 AD.

N. S. has had different readings, faulty and confused with interpolations by the commentators. It is only through the brilliant commentary of Abhinava Gupta that we get a clear reading and meaning of the N. S. though it was written may be three centuries or more after the treatise was first compiled.

Gupta follows a very definite method in his analysis of Natya, i.e. he adopts or applies the Mimamsa method and principles used in the commentary of the Vedas, i.e. (a) Sruti (Vedic words) (b) Linga indicating word (c) Vakya–sentences, (d) Prakarana–context, (e) Sthana–place and (f) Samākya–derivation.

Dance in India goes back to the Vedic times. *The Rig Veda* speaks of:—the elders and priests went to the dance to enjoy and to procure long life and good health, after Yagna.

प्राश्वो जगाम नृत्तये हसाय
द्राधीय आयुः प्रतरं दधानः ।

Valmiki in his Ramayana, while describing Ayodhya and Lanka speaks of नट नर्तकसंकुला i. e. full of actors and dancers.

In Bhagavata, we know of the dances of Krishna and the Gopis.

Of all the literary works on dance, the NS stands out at the unique gem and Gupta's commentary, the brilliant exposition of the details of Natya.

Natya is defined as an appropriate combination of imitation of sentiment and gestures of the worlds,

अनुकरण भाव अभिनयानां
उचितः समावेशः नाट्यम् ।

i. e. Natya is the imitation of the sentiment of the three worlds, says the N.S,

'त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम् ।'

In chapter 8 of N.S.--Rasasutra Vyakhyanam, Gupta says that अनुकरणं as imitation gives way to parihasam that is also ridicule of mimicry! But it is not so. It is Anukirtanam wherein the actor becomes the character. Then we get Bhava–Anukaranam which is Rasa and Anukirtanam becomes अनुव्यवसाय (reactions.) This term is used by Gupta as a technical term of Nyaya Sastra: in this, the actor becomes the character he is to portray e.g. Rama and projects those sentiments whereby the audience is able to perceive that character portrayed.

So according to Abhinava Gupta, Anukarana or setiment is Anuvyavasaya i,e. reactions and gestures, this is Abhinaya. So then Abhinaya occupies a unique place in Natya.

अभिनयस्य नाट्ये अनितर
साधारणं स्थानम् ।

What then is Abhinaya ? A. Gupta says.—

भावान् प्रयोगेण विभावयति
आनयति च इति अभिनयः ।

When the actor by his acting brings before the audience, the situation and makes them feel, react and enjoy it, then it is called Abhinaya and in a performance, the meanings and ideas of various things are explained with the flourish of the hand or an aspect of physical acting called Sakha शाखा the major limbs called Anga and minor limbs Upanga.

शाखा, अङ्ग, उपाङ्ग संयुक्तः
तस्मात् अभिनयः स्मृतः ।

Then the three aspects of Abhinaya are Sākhā - which are the gestures, then Ankura which is suggestive acting or pantomime through the gestures and Nritta which is based on the karanas and is effected through Angaharas,

आंकिकस्तु भवेत् शाखा हि अंकुरः सूचना भवेत्
अंगहार विनिष्पन्नं नृत्तं तु करणाश्रयम् ।

The N, S. is referred to as the fifth Veda drawing the various aspects of text, gesture, music and rasa from the four Vedas. Gupta speaks of पाठ्यं (Pāthyam) text as taken from the Rig Veda, Abhinaya from Yajur Veda, Gita from Sama Veda and Rasa from Atharva Veda.

Now, Yajur Veda speaks of action and through action the fruit, फलं or result is obtained. In Natya the main aspect of action and the fruit of the action is enjoyment in the audience, so Abhinaya is said to have been taken from Yajur Veda.

The nature of the Veda is Pravritti, Nivritti Bodhaka i.e. encouraging good and avoiding bad, that is Dharma. This is also true of Natya, dance i.e. dance creates a sentiment through Abhinaya in the mind of the spectator inculcating Dharma in him.

In action or rituals, the Rig Veda, Sama Veda and Atharva Veda help the Yajur Veda, so also the Pāthya (text), Gita (song), Rasa (sentiment) help Abhinaya. Hence without Abhinaya there is no place for Pathya, Gita or Rasa individually. This is the unique quality of Abhinaya.

N. S. divides Abhinaya into four divisions, Angika, Vachika, Aharya and Sattvika.

आङ्गिको वाचिकश्चैव आहार्यः सात्विकस्तथा ।

Gupta says that पाठ्यं (text) is] Vachika Abhinaya from the *Rig Veda* i.e. words, Sabda and Angika, Aharya and Sattvika Abninaya forming another group are from *Yajur Veda*, Gitam from *Sama Veda* and Rasa from Atharva Veda.

I Angika Abhinaya.

शिर आदिभिः करणैः दर्शित अभिनय आंगिकः ।

Acting shown through the head etc., and other parts of the body is called Angika Abhinaya i.e. Angika is the physical expression on the gesture language. It is divided into three parts.-

1) शारीर-body, hastas, side, hip, foot, Pada etc.

2) Mukha - face, eyebrows, head, nose, lips, eyes, etc.

3) चेष्टा-articulation, karanas, mandalas, caris, etc.,

Since dancing involves the use of all the limbs N-S. divides the human body into Major Anga and Minor Upanga limbs.

Major limbs : - 6 Head, hands, breast, waist, sides and eet .

Minor līmbs - 6 Eyes, eyebrows, nose, lower lip, cheeks fand chin.

N. S. describes the movements and usages for each part of the body :—Head—13, Glance—36, Eyelids—9, Eyebrows—7, Nose—6, Checks—6, Lower Lip—6, Chin—6, Facial expression (colour)—4, Neck—9, and so on.

e.g. Facial colour—4.

स्वाभाविकः प्रसन्नश्च रक्तः श्यामः अर्थ संश्रय

The colour of the face according to circumstances is of four kinds—Natural, happy, red and dark.

Uses

Natural—in a natural mood, indifferent happy-or bright in wonder, love, laughter. Red—in intoxication, Heroic, Anger. Dark - Hateful, terrible, repulsive.

It is said that the emotions or ideas expressed in dance through *Ṣākhā*, Anga and Upanga may be good but without the proper colour of the face it will not be beautiful. Even a few gestures with the proper colour of the face will enhance the charm of the dance. e.g. the flush of happiness when in love, we say green with jealousy, red with anger and so on. So we find that every minute detail to the proper and relevant movement of even the chin and nose are important to make the dance a vision of beauty.

One of the major Angas of Abhinaya and which is also part of Angika Abhinaya is the hand geature, Hasta. N.S. speaks of single (Asamyuta) and double (Samyuta) hand gesture and Nritta Hastas.

A. Gupta in his analysis of the hastas of N. S. feels that each hand gesture denotes the object or idea in existence and the similarity of this in the hasta anḍ its viniyōgas and he describes certain usages not mentioned in the N.S.

1) e.g. Pataka

पताक आकारत्वात् पताकः

The hand gesture that is the shape of a flag is called Pataka This is the first of the single hand gestures.

Uses N. S. speaks of Pataka as used to shower flowers, A. Gupta says - not just showering flowers but also for showering sand or blood by Rakshasas - To denote Abhaya Danam and Varadanam.

2) *Suci*

a. Holding the end of a sari in wedding

b. Husband and wife playing and husband holding the end of the saree

c. When tired, holding the end of the hair with a sigh.

d. meandering movement of fish in water

e. contragulate

f. auspicious (Mangalam)

g. Manjani Lata or creeper

h. Karnaivedanam (ear piercing)

3) *Kartari Mukha*

a. to show—has fallen (N.S. speaks of to show - to fall.

b. keeping Tilakam on forehead.

c. to show honour and affection.

d. to show greatness.

N. S. says that before doing hasta Abhinaya, one must get the experience of the habits of the world लोकोपचारेण. A. Gupta feels that not only is it necessary to have the experience of world

before attempting to do Abhinaya, but, one Upadhyaya opines, that abhinaya should be projected in a controlled and subtle manner.

स तु अनावेश इति तु उपाध्यायाः

i.e. अनावेश —without involving personal emotion.

Vachika Abhinaya

स्वर व्यञ्जन सम्भवम्

The word which is formed by the combination of vowels and consonants and that which indicates the thoughts and ideas of the mind is called Vachika Abhinaya, i.e. expression through words. The very body of the dance is Vakyartha or words and sentences indicated through physical acting, psychological or psycho-physical representation.

अङ्ग नेपथ्य सत्त्वानि वाक्यार्थं व्यञ्जयन्ति हि ।

A. Gupta says, that while acting, the actor has to say the words with sweet and pleasant voice and with full of emotion, by himself, i.e. he has to speak and act to convey the proper bhava and evoke the rasa. He says that he has already discussed this in Chapter 8th. Unfortunately the commentary has not been found. He repeats what he has said there.

सकल प्रयोग भित्तिभूतत्वेन ।

For all acting–Vachika is like the wall on which is to be written or painted the Angika, Aharya or Satvika Abhinaya.

At this juncture, he says, some others are of the opinion that the actor himself need not speak i.e. he need not use Vakya, somebody can say it for him. But he refutes this by giving an elaborate commentary using purely technical words of Indian Logic. Tarka Sastra viz. Vyabhichara, Anyonya Bhava, Vyathireka and so on.

e.g. Vyabhichara. It is called Vyabhichara where cause and effect theory fails e.g. where there is fire. But, however, where there is fire, there is smoke need not be true because in a red hot iron there is indication of fire but no smoke. This is Vyabhichara. In this context he explains Grammarian Bhartruhari's opinion from Vakyapadiya वाक्यपदीय wherein it is emphasized that words are important to convey emotion.

Aharya Abhinaya.

Aharya Abhinaya is the costume and make-up. For the success of the dance or Natya, aharya is necessary because with the appropriate costume and make-up, the dancer or the actor becomes the character and then by Pathya or word the actor becomes a Rama or Ravana. When he acts the situation the audience perceives and understands the story because they are already aware of Rama or Ravana and thus there is enjoyment. This is अनुव्यवसाय which I have already mentioned before.

A. Gupta explains why Aharya is important, he says that even after the Natya or performance is over, the spectator is thinking of the spectacle i.e. the memory of the aharya lingers in his mind. Hence scenes and costumes are essential to create the right atmosphere to achieve enjoyment.

Some have opined that because aharya abhinaya is mentioned last in the text, it is not so important. A. Gupta explains that because scenes and costumes are important in all aspects to bring out the story and acting it was mentioned at the end.

सर्वानुग्राहक- Supportive to all acting

सर्वोपजीव्य- Protection to all

One author writes that in ancient Indian Drama, background scenes were always to the minimum or not present at all. But the actual reading seems to contradict this. The text itself speaks of

mountains as background, aeroplanes and scenes made of card board, wood, etc. to enhance the scene, and the word पुस्त is used and is part of Natya Dharmi and it is divided into Sandhima, Vyajima and Vestima and explanations have been given for each.

Sattvika Abhinaya

The N.S. discusses Abhinaya in 5 divisions – Angika, Vachika, Aharya Samanya and Chitra in various chapters but it does not seem to discuss Sattvika separately may be, because, it has dealt exhaustively with Bhava and Rasa in the Rasadhyaya of chapter 6. A. Gupta says that Samanya Abhinaya is the explanation for Sattvika Abhinaya, wherein Rasa is predominant.

रसप्रधान सात्त्विक अभिनयः
सामान्य अभिनयः ।

Bhava on the emotional state arises from or is the result of the subtle form (Sukshma) or emotion Sattva *within* i.e. the subtle form (Sukshma) within is Sattva and the result of horripilation, tears, etc. which arise based on the place or sentiment is Bhava.

Sattva with Bhava or feeling manifests itself with relation to persons of the opposite sex and the result of Bhava is Hāva which when indicating love will be inclining of the neck and Hava becomes Hela in the erotic sentiment or Shringara i.e. when the expression by way of gesture, flourish or movement acquires a delicate and charming quality, it is called Hela.

Then Sattvika Abhinaya is:—The emotions in the mind (citta) are expressed according to time and place in the form of Bhava i e. Stambha (stunned), Sveta (Sweat), Romancha (horripilation), etc. (8 in number) change into Hava with the help of gestures or movements is called Sattvika and in Sringara or erotic sentiment it becomes Hela.

Samanya Abhinaya

Samanya Abhinaya is that in which the representational activity is equally distributed among head, hands, waist, chest, shanks, thighs and sense organs. But some others say that all these used at once is called Samanya (e.g. like the fire ring अलातचक्रं a halo caused by circling.)

But A. Gupta says, Samānya Abhinaya does not mean general as thought by others. It is:—

सम + अन्य + अभिनय

He splits the word as Sama, Anya and Abhinaya. सम refers to Angika, Vachika and Sattvika Abhinaya, अन्य means attractive and *Abhinayā* is action.

The dominated factor that is common to Angika, Vachika and Sattvika is Rasa. Through Rasa, the spectator enjoys the spectacle and in rasa itself the most important is Sringara or Love. Hence in Samanya Abhinaya the Sringara rasa should be given importance. because it is उपरंजक that which makes all happy. The text itself gives detailed description (22nd chapter) of Nayaka, Nayika Bheda, psychological states etc., which are very important in the expression of Shringara. A. Gupta concludes that in Sāmānya Abhinaya, Sringara is the most important factor.

Citra Abhinaya

Those special forms of the physical and other kinds of Abhinaya, which have to be used on special occasions and not mentioned before are called Citra Abhinaya and in this we have Vibhava (Determinants) and Anubhava (consequents) of Rasa.

सामान्याभिनयस्य चित्राभिनयः
शेष इत्युक्तम् ।

It is said that Citra Abhinaya is a part of Samanya Abhinaya. A.Gupta comments that under Samanya Abhinaya the acting technique with regard to various things are mainly described from the view of Rasa representation. The main feature of Citra Abhinaya is the acting with regard to the components of Rasa like Vibhava and Anubhava (reaction to Vibhava).

Another point of view is:– a particular mode of acting may indicate one meaning in an emotional context; the same situation may be used to indicate opposite meaning or signify a different thing though there may not be any change, then it is Citra Abhinaya. e.g. Beautiful garden and Nayika. Samyukta when it is conclusive and Virahita – cause for sorrow i.e. the once beautiful situation becomes the cause for sorrow or Virahita.

Citra or Variegated Abhinaya is the special kind of acting to indicate particular things like time, morning; evening, star, sky etc., which cannot be shown by stage props and scenes, also particular acts and emotional stages may need conventional representation. There Citra Abhinaya may find a place.

A. Gupta gives explanations for certain words which may not convey the meaning or were not understood properly,

उल्लुकसनेन : – उलूकवत् (like an owl)
+ अंसना (shaking)
= ऊर्ध्वं विधूननम्

This to indicate moonlight, happiness, wind, taste, flavour, smell by the action of touching and upthrust shaking movement. A. Gupta says that there are three types of authority for Abhinaya in dance i.e. the world –लोक perception, आगम Vedas and अनुमान inference.

Having said so much about Abhinaya and its divisions, it is appropriate to say something at this juncture about Natya Dharmi and Loka Dharmi.

(I) *Loka Dharmi*

In Loka Dharmi, acting must be natural, could be pure or with changes, should be colloquial in language and sections, should be as the people do. Should not have too much body movements.

अङ्गलीला विवर्जितम्
स्वभाव नियम उपेतम्

A. Gupta divides L. Dharmi into 2 – Antara – आन्तरा – inner actions, emotions and Bahya –बाह्या– outer, objects.

For Antara it is चित्तवृत्यर्पकधर्म based on natural psychology (anger, fear, etc.) For Bahya:– अनुकारिणी- imitation of outer object like lotus etc.

(II) *Natya Dharmi*

Natya Dharmi is acting which involves bombastic language, showing emotions like Veera, etc., doing Angaharas with body movements in accordance with the lakshanas of the drama using voice and grand costumes. One adorning and other character not his own as a man dressed as a lady. अस्वस्थ पुरुषाश्रयम्

N. Dharmi is divided into 2 –काचर (Kachara) one and अन्य – another. Kachara is a kind of Natya Dharmi in which the dance is based on Kaisiki Vritti (gentle style) wherein the result is beautiful.

अन्य – the other – Avestita, Vestita, Vyavartaka, Parivartaka. Using gestures to convey certain ideas without the knowledge of the other. e.g. Shakuntala sharing secrets with her sakhis by making certain signs without the knowledge of Dushyanta.

A. Gupta says that Loka Dharmi and Natya Dharmi with their divisions are not just for dance or acting but have to be applied to Angika, Vachika, Aharya and Sattvika Abhinayas individually.

Then the Devata Hastas mentioned in the later work like Abhinaya Darpana are not present in the N.S. But A. Gupta includes the hastas, mentioned by Kohala, in Citra Abhinaya for the continuity of tradition e.g. Subrahmania – Trisula, Vishnu – Katakamukha (Cupid) Manmata – Both hands Sandamsa, Saraswati – Chaturam and so on. We see that Abhinaya Darpana has combined both N.S. and A. Gupta's commentary in the Abhinaya.

Is Natya a Veda (Scripture), a Sastra (Science), a Kala (art), or Vidya (knowledge)?

A. Gupta gives various definitions for each and finally says that Veda is Sastra and Sastra is Veda. Vidya is that knowledge obtained by thinking and Kala is that which is obtained by experience and which gives enjoyment.

When we think and use our mind, analyse and come to a decision, it is called Vidya, then Vidya becomes that which is for the intelligent, whereas Kala or art, whether intelligent or not creates an attachment, a desire and gives enjoyment – Anandanubhava. Finally, A. Gupta says – from the stand of the artiste Natya is a Sastra or a Veda, from the audience or Spectator point of view it is an Art and together, the artiste and the spectator create Rasa or enjoyment which is the goal of Natya or dance.

After having written such a brilliant work, A. Gupta says—

अपि वाचस्पतेर्वाणी कुण्ठा
किमुत मादृशाम् ?

"If when speaking of Abhinaya, Brihaspati himself might have reached a faltering stage, what am I?

If this is so, where am I, an ordinary student of dance?

Margadarsi Sesha Iyengar

GOWRI KUPPUSWAMY & M. HARIHARAN

As pointed out by Subbarama Dikshitar in his Sangita Sampradaya Pradarsini, Sesha Iyengar was a Srivaishnavite. That he must have been well versed in Tamil, though all his compositions are invariably in Sanskrit is evident from the fact that he has praised the beauty of Nalayira Divya Prabandham in numerous kritis besides referring to Ramanuja's commentary on Brahmasutra. He also makes a mention of Vipranarayana in one of his kritis and this saint is none other than Tondar Adippodi Alvar.

In the history of South Indian Music, three Margadarsis are known to us. Margadarsi Virabhadrayya, otherwise known as Melattur Virabhadrayya, was the pioneer composer of Svarajatis by adopting the format of the Padas of Kshetrajna with the addition of Jatis. About the same period Margadarsi Govindasamayya emerged at Karvetinagar with the compositional form Tanavarnam representing a fusion of the three styles of Padam, Svarajati and Sabdam. Besides being unique in their aesthetic appeal, his varnams are uniform with respect to their Anagata eduppu. While the svarajati is essentially a dance musical form and the Tana varnm is an art musical form which finds only a limited place in music concerts accounting merely as the invocatory piece, it is the Kriti which represents the major art musical form accounting for the lion's share of the duration of music concerts. It was given to Margadarsi Seshayyangar to introduce the Kriti into the fabric of Carnatic music. It is a point of interest that these three Margadarsis who were respectively responsible for the emergence of Svarajati, Varnam and Kriti were contemporaries during the later half of the seventeenth century just like the Musical Trinity who followed them a century later and it is also significant that these musical forms are taught to students of music in just the same order in which they became current.

Margadarsi Sesha Iyengar was instrumental in innovating the current framework of the Kritis consisting of the Pallavi, Anupallavi

and Charanas. Pallavi is the prop of the Kriti to be repeated at the end of each one of the other sections. The Anupallavi completes the picture of the melodic theme which the Pallavi starts delineating. The Charanas represent a combination of the structural features of the Pallavi and Anupallavi and may be either single or multiple in number. Sesha Iyengar's Kritis with a single charanam served the model for Muthuswamy Dikshitar's compositions while those with multiple charanas were forerunners of the Kritis of other eminent composers like Tyagaraja, Syama Sastri and Swati Tirunal. However the vast majority of Sesha Iyengar's kritis have three or more charanas which are invariably quite long replete with compound phrases.

Most of these kritis are in praise of his Ishtadevata Sri Ranganatha. Even now they figure prominently among the items rendered during the Ekanta Seva of the Srirangam temple and this holy tradition is being carried out on to this day, by the sons of the late Vidwan Ramaswamy Iyengar who still enjoy hereditary rights of the temple. They are based on Madhura bhakti which deals with dignified and lofty love symbolizing the yearning of the self for communion with the Supreme Lord. Thus Sesha Iyengar has portrayed Sringara rasa coupled with Bhakti in his compositions. He has employed diverse ragas for his kritis including some Apurva ragas like Karnataka Saranga, Ghanta, Gaulipantu and Jujavanti. The bulk of his compositions have no indication of Tala; however talas like Adi, Rupaka, Jhampa and Chapu are mentioned in a few cases.

Sesha Iyengar's pioneering role in the evolution of the Kriti as a dominant art musical form in addition to his lofty diction and remarkable mastery over phrases which sound bold and fresh even today, mark him out as a trail-blazer or Margadarsi. He steadfastly stuck to the rule that the starting notes of the Pallavi and Anupallavi should bear either the Samasvara Samvaditva or Sthayiswara relationship (as excellently portrayed in his Anandabhairavi piece "Pahisesha". In addition to poetic excellence, the Sahityas of Sesha Iyengar's kritis are outstanding examples of verbal facility

emanating from assonance, alliteration and rhyme. They abound in prosodical and rhetorical beauties such as Prasa, Yati, etc. The fact that in his treatise 'Muhanaprasa Antyaprasa Vyavastha' Swati Tirunal quotes examples of different phrases from Sesha Iyengar's kritis bears testimony to their pre-eminence in this respect. Some beauties in Sesha Iyengar's kritis are as follows :

Dvītiyakshara Prasa

Sesha Iyengar was also the innovator of Dvitiyakshara prasas also known as Adi prasa or Edukai. It is significant that this type of rhyme is not to be found in earlier masterpieces like even the Gitagovinda of Jayadeva. Muthuswami Dikshitar implicitly followed Sesha Iyengar in this respect and has composed many kritis with Dvitiyakshara prasa. Examples of this prosodical beauty in Iyengar's kriti are as follows:

1) Sri Raghuvara - Ghanta - 8th Charana : *Bhasura bana*
Lasamanujakaya
kosalapuravasa
nasakausaleya

2) Rangapate Pahi - Darbar - Anupallavi : *Nandakara*
Nandakadhara
Mandaradhara
Sundaravadana
Pankaja bhava
Pankaja sadana
Sankara sakha
Sankatahara
Kinkarajana

Antyaprasa :

Antyaprasa refers to the rhyme inherent in the ending syllables of a line or Prasa. The following are some of the examples found in Iyengar's kritis :

1) Nathavanasmi - Todi Vipranarayane
Kainkarayarachanaparayane
Sri kamitanena - Santi
Vidhanena karadhātena -
Samstutena

2) Site vasumati - Asaveri : Vasumati Samjate
Gunajate
Karunya purna sante
Srinidhana lochanante

3) Srirangasayinam - Dhanyasi : Sanutam
Logathevasitam
samagatam
Vimanastitam - sobhitam

4) Vande Govindarajam - Sankarabharana. : Govindarajam Suravarasasam
- Vararajam - punyaslokam -
sakalalokam - mānipravekam
gunavadyam seshavadyam -
pratipadyam - srayamadyam
gunjalam - varapalam

Antarukti and Muhana :

For the first time we find the occurrence of Muhana and Antarukti, a type of prosodical usage in the kriti of Iyengar. It is the use of one or more syllables between two words, known as Antarukti. In Muhana, the same letter in the beginning of an avarta occurs in the beginning of the next avarta. If it is used in one Charana it should be used in other Charanas also.

1) Ramapalayamam - Bhairavi Ramaravikula Soma Jagadabhi
Rama niradasyama
*nira*danilasarira pahi *dharani*
sutasahaya

2) Bhajeham - Gaulipantu - *Pali*tadinakara srota Sadapari
palita salita srotram

Let us now consider the influence of Sesha Iyengar on some composers who were his contemporaries as well as some of those who followed him. Among his contemporaries striking similarities were found between the Sahityas of Sesha Iyengar kritis and some sahityas of King Shahaji. For example :

Gopalaka Pahi	*Dharmasamvardhani*
Iyengar	Shahaji
Brindaraka hitabrinda vidara Vrindāvana nivāsa	Induvadane aravindanayane nava Kundaradane suchimandahasane ripu
nandagōpasadānanda gōvinda	brindaharane surabrindasarane bhakta
natamuchukunda nandakāyudha purandaranandana vandita padaravinda mukunda	kuruvindabharane
(Gopalaka pahi - Dhanyasi)	(Dharmasamvardhani)
Sri Raghuvara (khanda) Karunavarunalaya parivairita haravirankanjaneya	Karunasagara Karunasagara garalakandhara dharajamanohara haranaga- dharasara sarangatatranapara paramapāyana karadhritasuravara varadaparat- para
(Sriraghuvara - Ghanta)	(Karunasagara - Ahiri)

Passing on to the post Sesha Iyengar composers a striking influence is found in the compositions of Tyagaraja also. For instance there is a strong similarity between Iyengar's kriti 'Rangapate' in Darbar and Tyagaraja's kriti Pahi Parama Dayalo in 'Kapi raga'.

Iyengar	*Tyagaraja*
Pankajasana kalatra sankarasakha kinkarajana sankataharadhanuja jayabha yankara gopijana *makaranka* nisa sanka.	pankajapta harinanka nayana- sri dānka suguna *makara*nka janākamam.

There is also striking similarity between Sesha Iyengar's kriti 'Mamavaraghuvara' in Madhyamavati and Tyagaraja's Saranga kriti 'Mamava raghurama' each consisting of a Pallavi followed by seven charanas.

Mamama raghuvira mānita munivara garvita sitārama tanayavirama
nripati lalama dasaratha rāma samaroddhāma –
Iyengar's kriti
Māmavaraghurāma marakatamanisyama pamarajanabhima palitasutrama (Tyagaraja)

Tyagaraja's Mangalakriti in Dhanyasi is very similar to Iyengar's 'Janakee manoharaya Jayamangalam' in the same raga.

A similar influence of Sesha Iyengar is discernible in the case of Muthuswami Dikshitar's kriti also. To cite just one instance, a kriti of Dikshitar In Manji raga contains the phrase :

Dikshitar	*Iyengar*
Sri sarasvati hite	Site vasumatisanjate
Sivachidanande sivasahite	ramaniyagunajate
Vasavate mahite	rakshita sarvabhute
vāsanādi rahite	paripahi mam.

However it is on Swati Tirunal that the influence of Sesha Iyengar is most patent. There is a remarkable similarity in the theme, content as well as construction of their compositions. As already pointed out most kritis of Sesha Iyengar contain three or more long Charanas with compound phrases and this is also the format adopted by Swati Tirunal while the former's kritis are mainly on Ranganatha, most of the songs of the latter are on Padmanabha who is just another variant of Vishnu also in a reclining posture. A striking similarity is found in the kriti of Bhogindrasayinam in Kuntalavarali of Swati Tirunal with that of 'Sriranga sayinam' in Dhanyasi Raga (This has been brought to notice earlier by Sri T. S. Parthasarathy).

Sesha Iyengar's Punnagavarali kriti 'Pahisri Ramachandra' as well as his Kalyani piece 'Yojayapadanalinena' with seven long charanas following Pallavi and Anupallavi contains gist of the Ramayana and closely resemble Swati Tirunal's Saveri kriti 'Bhavayami'. Swati Tirunal has composed many songs in Sanskrit which bear

such close similarity to the songs of Sesha Iyengar as to cause confusion regarding their actual authorship. For instance in the kriti 'Jayasugunalaya' in Bilahari "Yojayapadanalinena" in Kalyani and "Kosalendra" in Madhyamavati ragas, wherein the mudra 'Padmanabha is absent' but the mudra 'Kosalendra' occurs. But still they have been included among Swati Tirunal's compositions in some published texts. As already pointed out in his treatise 'Muhanaprasa Antyaprasa vyavastha' Swati Tirunal has profusely adopted Sesha Iyengar's compositions for his lakshya aspect. This would show that Swati Tirunal was conversant with a large number of Iyengar's kritis. According to Subbarama Dikshitar, out of numerous kritis presented by Sesha Iyengar for approval by Lord Ranganatha, only 60 were returned while the rest were either not approved or missing. It is known that Shatkala Govinda Marar who visited Tanjore and adjoining areas introduced to Swati Tlrunal many kritis of Iyengar from the manuscripts he acquired during his stay. It is highly probable that Sesha Iyengar's missing kritis formed part of the manuscripts which Marar took with him to Travancore and consequently Swati Tirunal had access to a number of Sesha Iyengar's kritis which were not current in Tamilnadu.

The Telugu work Sangita Sarvartha Sara Sangrahamu published in 1859 by Vina Ramanujayya mentions 18 kritis of Sesha Iyengar.

In 1979 the late Prof. T. Kodandaramiah presented a paper on a certain manuscripts dated 1869 belonging to that of a Madurai Anantagopala Bhagavatar containing among others 26 kritis of Iyengar. The texts of these kritis known as Kosala Kirtanas have been recently brought out in a book form by the Saraswathy Mahal Library, Tanjore. Five of these kritis already find place in Sangita Sarvartha Sara Sangrahamu, while 21 are new kritis.

Gayakalochaaam of Tachur brothers gives a set of 9 kritis, three of which are new compositions not found elsewhere - 'Sriraghukula' in Saveri, 'Kalayami Dasarathe' in Suruti and 'Bhajeham Viraraghavam' in Gaulipantu.

Chinnaswamy Mudaliar mentions two songs of Sesha Iyengar including a new piece in Anandabhairavi. This kriti has been published in 1982 in the Journal of the Music Academy by Dr. T. S. Ramakrishnan.

Two new kritis are wrongly printed as that of Swati Tirunal by Ganapati Sastri in his book 'Sangita kritis' published in 1906. They are 'Jayasugunalaya' in Bilahari and 'Yojayapadanalinena' in Kalyani. Another song 'Kosalendra' in Madhyamavati is found in this book and also in the Madurai Manuscript noted by Prof. Kodandaramiah. Thus we have the following 48 kritis of Iyengar to our access.

Anjaneya	Mohana	—
Bhajeham	Gaulipantu	Adi
Devadevanupama	Bhairavi	
Gopalapahi	Dhanyasi	Adi
Jayasugunalaya	Bilahari	Adi
Janaki manohara	Dhanyasi	
Jayajaya Sri	Bhairavi	
Kalaye tavakina	Saveri	
Kosalendra	Madhyamavati	
Kalayamidasaratha	Suruti	Jhampa
Kamalanayana	Poorvikalyani	
Kamala nayana	Begada	Adi
Karunabdhe	Suruti	Adi
Kalayeham	Suruti	Adi
Mamavaraghuvira	Saveri	
Nathavanasmi	Todi	
Narasimha bhava	Bridavanasaranga	Ata
Nilajimuta	?	
Pahi sriraghuvara	Todi	
Pahimam Srirama	Punnagavarali	
Pahimam Sriraghu	Begada	Chapu
Pahisriramaramana	Athana	Triputa
Pahigopavesha	Kalyani	
Palayamam deva	Karnataka Saranga	Chapu

Pahi sesha	Anandabhairavi	Rupaka
Ramapalaya mam	Bhairavi	
Rangapate	Darbar	Rupaka
Ranganayaka	Kedaragaula	Adi
Re manasa chintaya	Kalyani	
Ranganayaka Bhujanga	Kedaragaula	Adi
Raghunayaka	Karnataka Saranga	Chapu
Sriraghuvara	Ghanta	
Sitevsaumati	Asaveri	
Srirangasayinam	Dhanyasi	Jhampa
Sri raghukulavara	Saveri	Adi
Srirangasayi	Kedaragaula	
Sarasadalanayana	Suruti	
Seve Srichoranatham	Darbar	Adi
Sriraghuvara	Saveri	Adi
Srirukminisa	Athana	Adi
Seveham	Kedaragaula	
Srirama jayarama	?	
Vande vakulabharana	Mukhari	
Vande govindarajam	Sankarabharana	
Vandeham	Jujavanti	
Vasavadi geya	Karnataka Saranga	Chapu
Vanchita phalam	Kambhoji	Jhampu
Yojaya padanalinena	Kalyani	Adi

There are also two manuscripts in the collection of the Kerala University Library. These manuscripts together contain 27 new kritis of Iyengar not known to us so far. Thus we have totally 75 kritis of Sesha Iyengar.

It is also interesting to note that many composers who followed Sesha Iyengar have commenced some of their kritis with words identical with those of Iyengar with the similar beginning including the musical trinity. Some of them are as follows :

Iyengar	
Sri Raghuvara	Sriraghuvara - Bhairavi - Tyagaraja
Mamava raghuvira	Mamavaraghuvira - Mahuri - Dikshitar
Gopala pahi	Gopalaka pahi - Bhoopala - Swati Tirunal
Sri Raghukula	Sri Raghukula - Hamsadhvani - Tyagaraja
	Sri Raghukula - Hamsadhvani - Sadasiva Rao
Pahi mam Sri rama	Pahi mam Srirama - Kapi - Tyagaraja
Anjaneya paripalaya	Anjaneya raghu - Saveri - Swati Tirunal
Sarasadala netra	Sarasadala netra - Bilahari - Dikshitar
Pahi Sri rama ramana	Pahi rama ramana - Varali - Tyagaraja
Kalaye tavakina	Kalaye tavaka - Malahari - Swati Tirunal
Jaya Srirangesa	Jaya sri raghava - Mangalakaisika
Re manasa	Re manasa - Todi - Tyagaraja
Vande govindarajam	Vande mahesvaram - Arabhi - Swati Tirunal

Thus Sesha Iyengar happens to be Margadarsi in every respect for us in the realm of Carnatic Music and knowingly or unknowingly we have been his followers.

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Music in the Natya Sastra

BHARAT GUPT

(Continued from p. 175 of Vol. LVI)

ADHISHTHANAS OR SEATS OF NOTES

द्व्यधिष्ठानाः स्वराः वैणाः शारीराश्च प्रकीर्तिताः ।

एतेषां सम्प्रवक्ष्यामि विधान लक्षणान्वितम् ॥ १३ ॥

Trans: Svarah (notes) dvaidhishṭhānah (have two places of origin) prakirtitah (known as), vaiṇāh (coming from vīṇā) śarīrāh ca (and from the body, ie, throat), eteshām (of their) vidhānam (rules) sampravakshyāmi (I shall speak of) lakshaṇānvitam (and attributes).

SANJĪVANAM : The text has taken the notes produced by the vīṇā and the voice as most authentic and reliable for the purpose of analysis. Of the two, vīṇā notes are called vaiṅa and the vocal as śārīra. The text will further define their characteristics.

The Sāma Vedic chants have been earlier mentioned as precursors of Gāndharva by Acharya Abhinavagupta. To clarify further he says, that names used for the notes in Sāma Gāna are different from that of Gāndharva. The former has no Grāma classification. But the notes named 'udātta', 'anudātta' and 'svarita' which are in the descending order are called' four sruti', 'two sruti' and 'three sruti' respectively, in same desending order in Gāndharva.

ELEMENTS OF MUSIC FOR WOODEN VINA

स्वरा ग्रामा मूर्च्छनाश्च तानाः स्थानानि वृत्तयः ।

शुष्कं साधारणे वर्णा ह्यलङ्कारश्च धातवः ॥ १४ ॥

श्रुतयो जातयश्चैव नित्य स्वरगतात्मकः ।

दारव्यां समवायस्तु वीणायां समुदाहृतः ॥ १५ ॥

Trans: Svarah (svara, notes), gramau (the two Grāmas) Mūrchanaśca (and Mūrchanās), tānah (tanas, mūrchanās when reduced

to six or five notes), sthānāni (three sthānas or septettes), vrittayah (vrittis śushkam (a type of song), sadharane (the two intermediary notes and mixing of Jatis), varnāh (Varnas, alankāraśca (and alankāras), dhātavah (dhātus), śrutayo (srutis), jātayaścaiva (jātis), (svaragatātmaka (at the time of producing notes), samavāyastu (makeup the collection), samudāhritah (that has been known to be), vīṇāyām (in the vīṇā), dāravyām (made of wood and called daravi)

SANJĪVANAM: Svaras are seven originally; Shaḍja and Madhyama are the two Grāmas; each Grama has its own mūrchanās; tānas are said to be eighty four; mandra, madhya and tāra are three sthānas or septettes; chitrā, dakshiṇa and vritti are the three vrittis; bahirgita or nigīta are called śushka; svara sādhāraṇa and Jāti Sādhāraṇa are the two kinds of modifications; sthāyi, arohi and avarohi and sancārī are the four varṇās; embellishment in notes is called alankāra; the various kinds of strokes made on the strings of the vīṇā either by a plectrum or the right hand fingers are called dhātus; śrutīs are twenty two in number; and the jātis are eighteen in number; All these can be produced on the dāravi vīṇā.

It is possible only on a stringed wooden vīṇā that two notes may be produced simultaneously to make a comparative study of two sounds. Similarly by tightening or loosening the strings that the Sāraṇā experiment, which is a demonstration of twenty two ṣrutis, can be made on a vīṇā. It is not possible to do so vocally. The voice can produce a tāna only if it has been trained to do so with the help of a wooden vīṇā. But it is easy even for an untrained person to sound the right notes on a harp, vīṇā even if the person is incapable of singing that tāṇa correctly. The dāravī or the harp is therefore not onty essential for training but also indispensable for any study of scales and notes.

As the vrittis and dhātus are employed on the dāravī only, not in vocal music, this śloka enumerates the elements of music specifically meant for the harp.

ELEMENTS OF MUSIC FOR HUMAN VINA

स्वरा ग्रामा ह्यलङ्कारा वर्णाः स्थानानि जातयः ।
साधारणे च शारीर्यां वीणाभ्यामेष सङ्ग्रहः ॥ १६ ॥

Trans: Svarāh (svaras), grāmah (Grāmas), alankarah (alankāras), varṇāh (Varnās), sthānāni (the three sthānas), jātayah (jātis), sādhāraṇe ca hi (and also sādhāraṇas), eshah sangrahah (this is the collection of elements that can be produced), Śarīryām vīṇāyām (in śarīrī vīṇā i. e. vīṇā of the human body, i.e. vocally).

SANJIVANAM: AMPLY CLEAR

RULES FOR WORDS

व्यञ्जनानि स्वरा वर्णा सन्धयोऽथ विभक्तयः ।
नामाख्यातोपसर्गाश्च निपातास्तद्धिताः कृताः ॥ १७ ॥
छन्दोविधिरलङ्कारा ज्ञेयः पदगतो विधिः ।
निबद्धं चानिबद्धं च द्विविधं तत्पदं स्मृतम् ॥ १८ ॥

Trans: Vyanjanāni (consonants), svarāh (vowels), varnah (alphabets), sandhayah (euphonic junctions) atha Vibhaktayah (and declensions), nāmākhyatopasargahśca (nouns, verbs, prefixes and suffixes, kṛtah (affixes), chandovidhir (rules of metre), alankārah (figures of speech)), padagatovidhi (made up the rules for words); tat padam (a composition of words) dvi vidham (is of two kinds), smṛtam (they are known as), nibaddham (composition in metre), anibaddham ca(composition with and without metre).

SANJIVANAM: 'Pada', earlier defined as one of the three constituents of Gāndharva, is the verbal content which is musically adorned by 'Svarah' and tāla. Thus the rules of grammar from a part of 'Gāndharva Śastra and are defined below:

'Sandhis' are the euphonic junctions between two words where vowels and consonents combine into a new form. This is a common

practice in Sanskrit. Vibhaktis are the suffixes or endings given to nouns, adjectives and pronouns to show declensions of a case. They are known in Sanskrit Grammar as 'sup'; those suffixes which combine with roots to make full words to show tense, person and gender are called 'tin', 'Upasarga' are the affixes like 'Pra' or 'su' which modify the meaning of a word. 'Nipāta' are particles or words like 'ca'. Suffixes that make an adjective, out of roots are called 'Krita'. Suffixes that make new words out of existing words are called 'taddhita'.

According to some, 'Vyanjana' stands for nonsensical words or 'stobhākśara' or sushkāśara' such as jhantum or rundum, jagadip, valisaka, kuchajhala, titijhala, pashupati, vadigon, ganapati, digidigi, dingle, titidha, titicha, and tannam. Spoken by Brahmā these words are used to fill up the metre to suit the rhythmic cycles, or they in themselves may be used to make metric compositions. In Gāndharva, compositions known as 'bahirgīta' or 'nigīta' because of being made up of such nonsensical words can be called 'Vyanjana'. However, it is to be noted that Bharata Muni has called such nonsensical compositions by the name of 'Sushkāksharas'. He mentions this while discussing the techniques of the wooden vina. Therefore here 'Vyanjana' should be taken to mean 'consonent'.

RULE OF TĀLA

ध्रुवस्त्वापनिष्क्रामौ विक्षेपोऽथ प्रवेशनम् ।
शम्या तालः सन्निपातः परिवर्तः सवस्तुकः ॥ १९ ॥
मात्रा प्रकरणाङ्गानि विदारी यतयो लयाः ।
गीतयोऽवयवा मार्गाः पादमार्गाः सपाणयः ॥ २० ॥
इत्येकविंशति विधं ज्ञेयं तालगतं बुधैः ।
गान्धर्वसङ्ग्रहो ह्येषः विस्तरं तु निबोधत ॥ २१ ॥

Trans: 'Dhruvastu āvāpa, nishkrāmau (dhruva, and Nishkrāma), 'Vikshepo atha (and vikshepa), praveśanam (praveśa), śamyaa, tālah, sannipatah, parivartah, savastukah (śamyā, tāla,

sannipāta. parivarta and vastu) mātra, prakaraṇangāni (matra. prakarana and anga), vidari, yatis and three types of laya), gītayah (gītas), avayavah (avayava), mārgah (mārgas) pādamārga sapāṇayah (pādamāraga and pāṇis), iti eka vimshati vidham (these twenty one, tālagatam (rules of tāla), budhaih Jnayam (are known to the wise) Eshah hi gāndharva samgrah (This collection of the elements of Gāndharva), vistaram tu nibodhata (should now be known in detail).

SANJIVANAM: Avāpa, nishkrāma, vikshepa and praveśa are four soundless ways of moving the hands to denote Tāla. In the other four gestures called dhruva, Śamyā, tāla and Sannipāta, the hands make varying sounds.

One Cycle of a given tāla is called 'parivarta'. A portion of the song or gīta is known as vidārī. A further subdivision of that is called 'Vastu'. The seven types of songs in Gandharva have been given the generic name of prak araṇa gīta. The seven types are Madraka, Aparāntaka, Ullopya, Prakari, Oveṇaka, Rovindaka and Uttara. A portion of a song is called vividha, ekaka, and vṛtta. The time lapsing between each hand movement (Mātra) showing talā is laya. Laya is of three kinds druta (fast), madhya (medium) and vilambita (slow).

Variations of laya are called yati. They are sama (even), srototgatā, (progressively slower, and gopucchā (progressively faster).

'Padas' are set to diverse forms of Tāla and sung or played in certain styles are known as 'gīti', The gitis prevalent at the time of composition of Nāṭya Śāstra were four, māgadhī, ardhamāgadhi, sambhāvita, and prithulā. One mātra is taken as equivalent of the time taken by the eye to wink five times. The three 'mārgas' are Chitra, Vārtika and Dakshiṇa. The pādabhāgas are either 'dvikala' or chatushkala and four padbahāgas together are named mātra. Here matra has a very different connotation.

SVARA OR THE NOTES

तत्र स्वराः ॥ २२ ॥

Trans : Tatra (here in the text) svarāh (svaras or the notes, are being spoken of)

SANJIVANAM : In the normal course of speech the voice does not go through any major rise and fall of pitch, but that in itself is a necessary condition for music. This minimal but rather monotonous variation of pitch in speech may be called a normal inflexion. In music this normalcy is abandoned for the sake of changes in pitch which, if not always, but ideally, should cover three octaves. The various high and low pitch sounds, that are pleasing to the ear, and are also capable of absorbing the listener's attention are given the name svaras. A svara or a note, is in itself resonant, soft and delightful. A note is created when it is struck at the exact sruti interval meant for that very note.

To this above given explanation Acārya Abhinavagupta adds an etymological explanation of the word svara. A note that by itself (sva), reigns (ra) in the realm of sound, is called svara. The svara is thus the basic and yet supreme entity among all other elements of music, whether they be Jātis, Rāgas or Rāgabhāsas.

षड्जश्च ऋषभश्चैव गान्धारो मध्यमस्तथा ।
पञ्चमो धैवतश्चैव सप्तमोऽथ निषादवान् ॥ २३ ॥

Trans : Shaḍjaśca ṛshabha caeva (Shaḍja and Rshabha). Gāndhāro madhyamastathā (Gāndhāra and Madhyama), pancamo dhaivascaiva (Pancama and Dhaivata), saptamo atha nishādavān (and the seventh note which is Nishāda).

SANJIVANAM ; That which gives birth to shad, six other svaras is called shaḍja. It is the basis for the position of all other notes on the scale. It may also be defined as that which is

born because of the other six notes. Shaḍ (Six) ja (birth) according to Sanskrit grammar can mean both i.e. born of six, or giving birth to six.

Matanga says that in the mūrchanās of nishāda, dhaivata, pancama, madhyama, gandhara and ṛshabha, the note shadja takes the second, third, fourth, fifth sixth and the seventh position respectively and in this way is given birth by these six notes, nishāda, dhaivata etc.

Just as a rshabha (bull) is easily discernible in a group of cows, similarly, this svara, which expresses the sentiments of excitement wonder and anger, is distinct by its masculine identity from all other notes, and is therefore called rshabha.

Gāndhāra is the note expressive of pathos. This gan (speech) dhara (receptacle) has been so called as if the very purpose of speech or the Muse, is to convey pathos.

Madhyama is the centre of the septette i.e. the seven notes sequence. It has a pivotal position with sa, re, ga on one side and pa, dha and ni on its other. It is, therefore, as it literally means, the middle of the septette.

Pancama is panc (interval) ma (measuring), This is the cardinal interval known as the consonance of fifth. The same interval exists between rshabha and dhaivata, just as this interval exists between gāndhāra and nishāda.

Dhaivata means a note, which is meant for a person, who is dheevan, or perceptive. The note was first discovered by a perceptive person and in his honour has been called dhaivata. It is commonly acknowledged that dhaivata, along with nishāda was first heard (perceived) as a note, by the sage Tumburu. It is consonant to Madhyama, situated at an interval of seven śrutis from it.

Consonant to shadja i.e. again situated at an interval of seven śrutis it is called antara gāndhāra. This interval of seven srutis is also called the consonance of third.

Beyond which there is no note, and with which the septette comes to an end (nishīdana). such a note, is called Nishāda.

VĀDĪ AND OTHER NOTES

चतुर्विधत्वमेतेषां विज्ञेयं गान योक्तृभिः ।
वादी चैवाथ संवादी विवादीचानुवाद्यपि ॥२४॥

Trans: Eteshām (of these, above mentioned svaras) caturvidhatvam (four distinctions), Vijneyam (have been known), prayoktrbhih (to the producers), vādī ca eva atha Samvādī, vivādī. api (vādī, after which samvādī, vivādī and then also the anuvādī),

SANJĪVANAM: Bharata Muni here lays down the four distinctive features of svaras in all their positions and usage. 'Eva' (Indeed) implies, that these features are according to physical laws. 'Ca (and) implies that samvādī or the consonant note must go along with vādi or the sonant and is obtained from it naturally. For example in Shadjagrāma sa, re, ga and ma when sounded on strings can give the impression of being pa, dha, ni, and sa. If sa, re, ga and ma are vadi than pa, da, ni, sa are samvādī. The ability of vādī and samvādi to replace each other is a natural phenomenon. This proves the ancient definition of samvāda to be true. 'Eketra drishṭasya anyatradarshanam tu samvādah.' (Something which is seen at one place, when seen elsewhere too, is called by the phenomenon samvāda).

By using the word 'atha' (and now), the contiguity of vādī and samvādī is indicated, i.e. when struck one after another they seem like conversing with each other. 'Vivādīca (and vivadi too) shows the inferior status of vivādī. 'Anuvādī api' (anuvādī also) indicates that purport of anuvādī is to assist vādī in its action.

They fulfil this function hy forming svara conglomerations or 'sthāya' in which they are placed before and after the vādī. It is in the 'sthāya' that 'ranjakatā' (ability to please and to create the rāga) resides. For instance, if ri, ga, sa, with pause on sa is a sthaya or 'varṇa', then dha, ni, pa with pause on pa will be its consonant varṇa. In the above usage, if sa is the vādī then pan-cama would be the samvādī and conversely if pa is to be vādī, then sa becomes the samvādi. The effect created by ri, ga is repeated in the consonant varna by dha, ni, thus these all four are used as anuvadi, ie, helpers of vādi & samvādi.

DEFINITION OF VĀDĪ

यो यदांशः स तथा वादी ॥ २५ ॥

Tran : Yo (that note which), yadā (at the time of being used in a Jāti or Rāga). an̲śah (becomes an̲śa, ie a divider of the septette into seven notes deciding their śruti intervals and is also the first note of the seven svara mūrcchanā), sa (the same note), tadā (then), vādi (also functions as the vadi, i.e. by which the raga is spelt out and on which the Jati is based and that which becomes the key note of the mūrcchana).

SANJIVANAM : The literal meaning of an̲śa is to divide The an̲śa svara is so called, because it determines the respective śruti intervals of the notes in a given Jati. An̲śa is thus the divi-der. As it renders the peculiarity of a Raga or a Jati, it is also called the vadi, or the reciter.

The dominant sentiment of a Jati or a raga is expressed by the an̲śa note. A jati is based in its total form on this note, hence this also known as 'sthayi' svara. It has been said in the Naṭya Śastra that "for the erotic and humorous sentiments, madhyama and pancama are to be made svaras." Thus in a particular context to 'make the svara' also means to choose a particular note as an̲śa.

In the ancient mattakokila vina of twenty one strings, the first, eight, and the fifteenth strings were not raised or lowered at the time of timing for a jati. These strings remained at a constant pitch and the sound produced by them was taken as the first note of the three 'sthanas' or septette. It was the successive strings which were tuned to the required notes by raising or lowering the string tension. The above mentioned three strings were tuned to any one of the notes, sa, re, ga, ma, pa, dha or ni and the notes successive to the tonic were to follow on the successive strings. The note on the three strings would be the aṅśa svara, was also the first note of the mūrcchana. As the initiator of 'sthana' it was referred to mandra svara, madhya svara and tara svara also. It was none other than the droning note or the tonic.

The same sound is known by different names, an̲śa, vadi, sthayi and svara describe its various functions.

Due to an ignorance of the correct meaning of terminological terms used in ancient music, many people today call the 'apanyasa svaras' of a raga by the name vadi and samvadi. In the contemporary melakarta (thaṭa) system the note which is called 'shadja' is actually the vadi and an̲śa. (*to be continued*)

The Padams of Svati Tirunal

T. S. PARTHASARATHY

Among the numerous musical forms and compositions for abhinaya which evolved in Karnatak music over the centuries, the Padam occupies an important place. The term 'Padam' has been in existence from ancient times although its connotation underwent several changes till it got stabilized at its present definition. The Natya Sastra mentions the Padam as an indispensable constituent of the Gāndharva. Bharata has used the term in the sense of sahitya or any song employed for abhinaya. The dramatic performance or visual representation by gestures being an invariable feature of drama, padams were always accompanied by abhinaya. The characteristic of a padam is that it is intended for nritya. It should be full of bhava or aesthetic emotional appeal; it is intended for dance although it can also be sung independently as a musical composition. The music is repetitive but it is intended to develop the motif which is gradually expanded in three charanas culminating in a climax.

Jayadeva, the author of the Gita Govindam, calls his kavya a padavali or a series of padams and it is well-known that the ashtapadis are eminently suitable for abhinaya. They depict seven out of the eight conventional nayikas described in dance treatises.

After Jayadeva's time, the padam came to be loosely used in musical parlance. The kirtanas of Purandara Dasa and other Dasas were called 'Dasara padas'.

From the middle of the 17th century, however, the padam emerged as a musical composition with certain distinct features. It should be saturated with sringara rasa, have the nayaka-nayika motif as its central bhava and should be sung in slow tempo. Composers of padams like Kshetrajna usually drew their inspiration from works like the Rasamanjari of Bhanu Datta Misra, Sringara Tilaka and Amaru Satakam. Many new types of nayikas were added to the conventional eight to afford scope for padams describing different situations.

Kshetrajna was the uncrowned king in the field of padam composition and set the pattern for others to follow. He was a master of the Telugu idiom and employed it in the most telling and felicitous manner possible. Next to him come Sarangapani, Muvvalur Sabhapatayya, Melattur Virabhadrayya and Venkatarama Sastri.

The padams composed by Maharaja Svati Tirunal in no less than four languages occupy an important place in the corpus of his musical compositions which number nearly four hundred. With 67 padams to his credit, the ruler emerges as one of the leading padam composers in Karnatak music. He is also the first to write padams in pure Sanskrit, the total number available being 11. He however, preferred Malayalam or Manipravalam as some scholars call it, and there are fifty in this language. Five padams are in Telugu and one in Kannada which bear testimony to his versatiltity.

According to tradition only certain ragas are to be selected for padams and Svati Tirunal also follows this convention with a few exceptions. Many of the padams are, therefore, in Kambhoji, Nilambari, Surati and Sankarabharanam and next in order come Yadukulakambhoji. Anandabhairavi, Saveri and Saurashtram· These ragas are eminently suitable for expressing the feelings that usually find a place in padams and are also the most melodious to be sung particularly at night. As exceptions we may mention Malavasri, Saindhavi, Ghanta and Dvijavanti but Svati Tirunal has chosen them to depict certain situations in a fitting manner.

Svati Tirunal's padams have a literary flavour of their own. As a follower of tradition he depicts his nayikas in the conventional way but as a talented poet in Sanskrit and Malayalam he has invested his lyrics with a true poetic ring. As delineation of sentiment is the chief factor which determines the poetic value of a musical piece, the ruler's padams have a genuine claim to a high place among such works. Sringara being the main rasa depicted, the vibhavas and vyabhichari bhavas are suitably represented and these develop the sthayibhava and suggest sringara rasa which is 'the king among sentiments'.

Svati Tirunal's padams may be classified as those in which the nayika addresses the sakhi, those in which she addresses Lord Padmanabha, and padams in which the sakhi addresses Lord Padmanabha or the nayika. There are general padams in which a l over addresses his beloved nayika. And the royal composer has given us many varieties in each of the categories.

37 padams describe the nayika's love-in-separation (vipralambha) and in some of them she narrates her sufferings to the sakhi and entreats the latter to bring Lord Padmanabha to assuage her suffering. In the moving padam in Saurashtram and Atanta talam 'Sudati cholka nee tāpam me ramananodu' the nayika laments that without Padmanabha every moment appears like eternity. The sakhi is addressed iu endearing terms like 'sudati' 'Sundari', 'mānini', hamsa sugāmini' and bhāmini'. Another padam 'manasi dussahamayyo madana kadana mentu' which is usually commenced with the anupallavi 'panimadi mukhi bāle' is appropriately composed in Ahiri and describes how the nayika had lost all appetite, and her body had become extremely wearied.

'Sarada vidhu vadananam mat prananathan' in Sankarabharanam, an unusually long padam with six charanams, is rather pecuriar in nature as it describes the happy time spent with the Lord by the nayika. The Sanskrit padam 'Kalakanthi' in Nilambari has now become popular in the music and dance fields and shows Svati Tirunal's perfect command over Sanskrit prosody and felicitous expression. The last charanam of this song is full of prasa beauties :

"Brindavana krita līlam
purnendu mukhi visva janavana sīlam
sandalita sisupālam satatāvrta gopālam
nanditatara kuchelam nanda kamaniya bālam"

The nayika laments how she can ever forget a beauteous form like that of Lord Krishna.

The Manipravala padam' Kanta tava pizha jnan endu cheyden' in Athana and Chempata tala is another remarkable padam in which the nayika bewails that even the moon scorches her like fire :

"Thingalumuyarnu vannu
chenkanal sorinjidunnu
pankajaksha kathaminnu
sankatam sahikkunnu ?"

reminds us of similar passages in Kalidasa.

"Aliveni endu cheyvu" in Kurinji and Atanta talam has become popular on the concert dais. The sentiments expressed here by the nayika that "my eyes are so full of tears that I cannot even see the way by which my Lord will be coming". reminds one of a similar verse in Bhartruhari's Sringara Satakam.

The raga malika 'Pannagendra sayana' is in fact one of the Sanskrit padams of Svati Tirunal and one of the best compositions in Karnatak music and in the Sanskrit language. It is in eight parts and describes the feelings of the nayika in the eight watches of the night.

The fact that Svati Tirunal was fully acquainted with works like the 'Amaru Satakam' is clear from his padam 'Kamini mani' which has been composed in a rare raga called Purva Kamodari and Atanta Tala (Khanda jati Ata Tala). This padam is used for Mohini Attam and for rendering Kurum Kuzhal in temples. It describes a nāyikā known as ' Dūti sambhoga vanchita ' who sends her sakhi to the nayaka only to find that her maid betrays her by falling in love with the hero. The text of Svati Tirunal's song is a literal paraphrase of the sloka 'Svinnam kena mukham ' found in the Amaru Satakam and the ruler has just added that the hero in this case is Lord Padmanabha.

It is noteworthy that Svati Tirunal has not composed any kriti in Telugu but has reserved that language for varnams and five padams. Similarly he has composed one padam in Kannada. His Telugu padams like ' Valapu tāla vasama ' and Sāmi ni pondu kori ' have a true literary flavour about them and are in the typical style adopted by Kshetrajna and others for writing padams. In fact they can easily be mistaken for Kshetrajna's padams but for the Padmanabha mudra.

The padams of Svati Tirunal thus represent a particular facet of a many-sided scholar and music composer in Karnataka music. It is a happy augury that they are becoming popular in the music and dance fields replacing padams which are of inferior quality from the literary point of view.

Bargitas and their various modes of presentation

Dr. KESAVANANDA DEV GOSWAMI

Bargīta is a special category of Sattrīyā music of Assam. It is considered to be classical type of Assam school of music, because these songs possess some distinctive features of other Indian classical counterparts. Śaṅkaradeva (1449–1568 A.D.), the great saint, social reformer and religious leader of North-eastern India introduced this song and music as a part of propagating the ideals of Vaiṣṇava Bhakti movement in Assam. He is said to have composed two hundred and forty such songs[1] (bare kuri = 12 × 20) but most of his compositions were lost as the manuscript was burnt by accidental fire.[2] Mādhavadeva, the ablesuccessor of Śaṅkaradeva was, therefore, asked by his guru to write such songs.[3] Accordingly Mādhavadeva composed many such songs. Following them, many poets and religious leaders of succeeding period also composed such songs and lyrics; but these are not called Bargīta. The word 'Bar'means great, equivalent to Hindi Badā. In order to differentiate the compositions of Śaṅkaradeva and Mādhavadeva from those of others, the term Bargīta is used. Other such compositions are simply called gīta, i.e., song. The Bargīta is therefore, designated as noble numbers of song celestial.[4] The word Bargīta is used by the followers of Śaṅkaradeva and Mādhavadeva at a much later period. It is just like Baḍāgāṇa or Baḍā–kheyāl of classical Hindustani music. It may be compared to the dhrupada style or the prabandha. Like Hindi bhajans and Mārāthi abhaṅgs of Tukārām, it is religious in content and devotional in purpose.

The melody (rāga) in which such a song is to be sung, is inscribed at the top of each song. In case of use of melodies, some strict principles are always followed. Same is the case with tāla or rhythm. There is similarity of Bargīta with the song compositions used in Aṅkīyā (Vaiṣṇava) drama. The main difference

to be noted is that in the Bargīta, mention of tāla or rhythm is not generally found while in dramatic songs, these are invariably indicated at the top along with the mention of the rāga. The Vaiṣṇavas, however, do not maintain any difference between the two classes of song. That is why some songs of dramatic works (aṅkīyā gita or (nāṭar gīta) are used like Bargīta.

Śaṅkaradeva is said to havc eomposed his first Bargīta (starting with the line 'mana meri rāma caraṇahi lāgu'etc) at Badarikāśrama during the period of his first sojourn[5] Mādhavadeva also composed many such lyrics during the second pilgrimage of the guru[6] The language of Bargīta is old Assamese mixed with Brajāwalī or Brajabuli. This is another peculiarity of this class of composition. Profundity of thought, use of classical melody, employmcnt of artificlal Brajabuli form and mode of presentation are some of the distinctive characteristics of Bargīta. That proved to be a very successful vehicle for propagating the ideals of Śaṅkaradeva's movement. Even some people of the hostile group were attracted[7] by the sweet molody of hese songs.

Scholars are of the opinion that in certain respects, more particularly on the performing side, theBargitas have some similarity with the southern school (Karṇāṭaka) of Indian music rather than that of the north or Hindustani.This needs elaborate investigation and proper attention of experts and exponents of both the schools.

A Bargita is presented with tālā (cymbal) and khola (drums) music. Reference to use of stringed instrument like rabāb and sāraṅgdār (Sāraṅgi) is available[8] in the carit-puthis (biography of saints). The Bargịta, presented by the gāyan-bāyan (singer and drummer) musical party with the accompaniment of cymbal and drum respectively, is called Yorā. This yorā has been included as a part of daily prayer services called prasaṅga. This is the usual procedure of singing Bargita. It is called Yorā-prasaṅga. Before nām-prasaṅga, the Bargita does not have to keep time in its singing. Of the fourteen prasaṅgas, four (or in some Sattras even five) such

Yorā-prasaṅgas are held in the following way; (1) In the matins after beating the drum (dabā) had tae tāl-kobowā prasaṅga (prayer service done by beating cymbal). This is performed before sunrise. (2) Deḍh-pariyār yorā: This is to be presented before the Dḍh-parīyār nām-prasaṅga or the main prasaṅgā. Some limited rāgas and tālas are used these two prasaṅgas..

On certain occasions, a ghoṣā in the Kharmān-tal is used in the Deḍh-parīyār Yorā prasaṅga. Sometime two to three Bargītas are sung in that prasaṅga. (3) Yorā prasaṅga of afternoon services and (4) of evening services. In the last prasaṅga sometimes a ghoṣā is sung with various tālas. That is generally performed if some festival falls on the next day. It is called gandh-gowa. In some sattras, there is one more Yorā-prasaṅga performed as the concluding function of the day. This is held at night and is called śeṣ-pāl-yorā, after which no praycr service is held for that day.

Before presenting a Bargīta in any of the Yorā prasaṅgas, the following parts of music are played : 1. Yoranī, 2. Cāhini, 3. Guru-ghāt, 4. Thelā and 5. Rāg-tālanī. There are jhumurā-ṭhelā patani-thela and Bar-ṭhelā etc., played as preliminary and concluding music of the Yorā-prasaṅga. The melody (rāga) is to be started in the rāg-tālani portion of preliminary music. Words like Kṛṣṇa Śaṅkara Hari Rāma, Guru Hari Rāma, Govinda Hari Rāma, tā nā nā nā, etc., are used in the ālāpana part which is called rāg-diya. It is to be noted that there are two types of Guru-ghāt (one long and the other short.) The longer one is used on certain festive occasions only. Likewise, there are two rāg-tālanī-one long and other short. When more than one Bargita or even one Bargita and one ghoṣā is sung in the Yorā, the longer rāg-tālani is to be played and in that portion, two different rāgas will have to be used. In the forenoon service, the ghosā is sung generally in the rāga kalyaṇa and kharmān-tāl

When the Guru-ghāt part comes to an end, gāyan-bāyan musical party is to salute to the altar raising their hands and lowering

their heads. Immediately, the rāga-tālani portion starts and the leading gāyan is to sing the first part of the rāga, called base or 'ghara'. The drum is beaten in a rhythmic way which is to be followed by the singer during the period of singing the rāga (or the Ālāpa portion of Kheyāl). When the ghara part is over, the other gāyan (singer members) are to sing the talani or extension part of the rāga. According to necessity, some two-three rāgas are used in the rāg-tālani part. After that, a ṭhelā is played by the bāyan. At the end of the ṭhelā, silence for few seconds is observed. Then only the leading gayan starts the first line of the Bargīta without using any instrument as well as rhythm. Once the first line is completed by the leading gayan, it is to be repeated in the same way by his followers. Towards the last part of the line, the bayan is to play a ghat and the rhythm is to be maintained by the gayan-party with the help of cymbals, For example, let us take the Bargita 'dekhara ra Hari gopiṉī mela karata cora caturī rasa khela' of the raga-Vasanta. Here a point is to be noted that this raga, along with six others, viz., śyama, kalyaṇa. kau, pūravī, lalita and ahira are prescribed for use before noon. Likewise the kharman-tal is never used in the afternoon.

When after guru-ghat the bayan plays'dhadika dhinao khita khiti takhi tao khita'part of the rag-talanī portion, the gayan is to start the raga in the following way ;[9]

M P D Ṡ Ṡ – – – – – – – Ṡ – – R Ṡ D –
e – – – Kṛ śṇa śaṅ ka ra hari ra – – ma – – – .
D – N Ṡ N DP M G GM GM PM GM G R – –
ra – – – – – – – ra – – – – – – m
R G P – – D P G R SR G – – R – S – –
ra ma ra – – – – ma ra ma ra – – – – – ma ra m

After the rag-talani portion, music is stopped for a while and the first line of the Bargita is to be sung by the leading gayan first. Although he does not show the rhythm, beats are to be maintained in the Jautitala which consists of fourteen matras. The Jauti tala

hae three divisions-4+4+4 matras. One peculiarity of this tala is that the song is always started from the middle part. Beats are fallen accordingly in all the matras except the last one of each division. Thus we have 3+5+3+3+5 etc., beats in the jauti tala The first line is sung by the leading gayan as follows :

```
 |  |  |      |    |     |  |  |          |  |  |
 G  –  –  –   M   GR     G  –  –  –       G  P  –  –
 a  a  a  –   re   –     de –  –  –       e  – kha –

 |  |  |      |    |     |     |
 P  –  –  D   N    D     P  –  G  P
 a  –  –  –   ta   –     re    –  –

 |  |  |      |  |  |    |  |  |  ||  |
 D  P  G  –   G  –  R G  R  S  R  –  –  –
 e -- ha --   a -- -- -- re -- go -- -- --

 —  |  |      |  |  |
 G  P  –  D   P  M  G  RG
 o  – pi  --  i  -- -- --

 |  |  |  |   |     |  || |            |  |  |
 R  GR S  S   S  R  G  R  S  R         N  S  R  G
 ni -- the          -- -- ta --        a -- -- a

 |  |   |  |  |
 M  GR  G  -- -- --
 re --  de -- -- --
```

The first line is sung by the leading gāyan in the above way and it is repeated by his followers. Towards the last two words (last but one of the above six-mātrā division), the bāyan will play like

'Khṛkhṛtā Khṛkhṛtā Khit dhei dāo dāo Khit I' etc., and the 'ghāt': of the Jauti-tāl will come to an end. The second line of the song is to be sung by all in the paritāla rhythm. This tāla is of seven mātrās and beats are fallen in the fourth and the sixth mātrās (sometimes in the first and the third). Ghāt of the paritāla is played from the third word (second line) of the second line. Thus the song is sung and various tālas may be used as per liking of the gāyan

(singer), Towards the last part, the jhumurā-ṭhalā is played and the song is sung in different ways. The last line is repeatedly sung where different 'ṭhalā's are used. In this part, there occurs a break twice when the gāyan simply go on singing the last few words without the use of drum and cymbal. Music of the afternoon yorā-prasaṅga is concluded in two different ways. If a Bhāonā (drama) performance is to follow at night, the shorter music is played; otherwise the longer one is to be used as concluding ghāt.

Besides that, a Bargīta is sung before each nām-prasaṅga by the main singer (nām-lagowā). No instrument is used in such services and the rhythm is also not required to be maintained. The first part (ghar) of the rāga is only used. Women are, however, not required to use the melody (rāga). But in the morning prayer service, sometimes the rhythm is kept by the women with the help of clapping hands. For instance, the Bargīth 'uṭhāuṭhā bāpu cānda bayan' is sung in the following way :

P	$\frac{3}{4}$	—	—	D	P	G	M	P	D	N̲	DP	P	— —	—
u	—	ṭhā	u	ṭhā	—	bā	pu	cā	n	da	ba	ya	na	— —

Towards the last part of the song, beats are gradually played in a swift pace. So also in the Mañjirā-nām prasaṅga (which is performed by the male folk before sunrise) small cymbal (mañjirā or khuṭi-tāl) is used even during the time of singing the rāga. The above Bargīta is sung in a different way in that prasanga.

P D D —	N̲ D P G	M — G —	R ¾ ¾ —	G M G R
u — ṭhā —	u — ṭhā —	a — bā —	pu — — —	cā n da —

R S S —	R — G M	G R G M	G R S G	R S S —
ba — ya —	na — bā —	pu — pa —	— ad ma —	na — ya n

In the prayer service of the women, the best answers to the first mātrā, while in the mañjirā-nām, the same answers to the third.

Another srrvice is called ghoṣā-kīrtan prasanga where almost all the participants use big cymbals. The Bargīta is sung with a rhythm in the following way: 'cintahu govinda mana meri bhāi.'

R G MG	R S R	R G R	G P —	G — P	G — R	R — —
ci — n	ta ha —	go — —	vin da —	ma na —	me ri —	bhā — —

— — —
i — —

In Sattrīyā Ojā-pāli, the same Bargīta is sung in a completely different way. Let us take the Bargīta 'śuna śuna re sura vairī pramana etc., which is generally sung in the paritāla rhythm in the yorā-prasaṅga. It is sung like this:

R M — P — Ṡ N̲   Ṡ Ṙ Ṡ N̲ P M —   M P N̲D P M G MG
śu na — śu — na —   re — — su — — ra   va — ı rī — — pra

R — S R M P —   M P N̲D P MG MG   R — MG R S N̲ R
mā — — ṇā — — —   ni śā — ca — ra   nā — — śa — — ni

R G̲ R S — — —
dā — — ṇā — — —

In the Ojā-pāli, the same is sung with different tāla and tune:

M — G M   — P — M   G M P D   N D P M
— — śu na   — śu — na   re — — —   su — ra —

M G M —   P — M —   G M P D   N D P —
— va — i   — rī — pra   mā — — —   a — ṇā —

Ṡ — — —   Ṡ Ṙ Ṡ N̲   D — Ṡ N̲   D P N̲ DP
—   ni śā   — ca — ra   nā — — —   śa — ni —

— — M —   M — M PM
— — dā nā   ā — ā re

During the month of Bhādra [10] each Bargīta is practised in different tunes and tālas. That is accompanied by dance of the Sattra boys. Sometimes a single Bargīta is sung in four to five different tunes and tālas. That was called behār (Bāhār, bihār) gowā and behār nacuwā. This has now become almost obsolete in most of the sattras. Besides that, Jhumurā dance and naṭuwā dances are also presented with the accompaniment of Bargīta. It has already been noted that the Vaiṣṇavas do not keep any difference between Bargīta and nāṭar-gīta (song compositions of dramatic works). That is why some ankīyā-gītas (nāṭargītas) are freely used in Yorā-prasaṅga and other prasaṅgas. Moreover, Bargītas and nāṭar-gītas are also used in Dihā-nām, which falls under the category of light music of the Sattra institution. The gīta (song) 'Keśava hāmākeri' of the drama Rukmiṇī-haraṇa by Śaṅkaradeva is used both in the Yorā-prasaṅga and in the dihānām. In the Yorā, it is started with the Jauti-tāla:

S — — — R S — — R G RG M G — G — P GP
e — — — ke — śa — — — va — he — e — — —

D ND P GP D N N — — Ṙ Ṡ N D N D PG P GP D N
he — hā — mā — — — ke — — — — — ri — rā — — —

D P P D P M G RG R S R — G — D P G RSṆ
— — — — — — kha — hu — prā — — — — — ṇa —

N S R G   R S R — G M   G R S R   S Ṇ Ṇ Ṇ
mo re prā —   — ṇa ke — — —   — — śa —   — — — —

S RG R — — —   — — — —
va — he — — —   e — — —

In the Dihā-nām, the same song is sung in the following scheme:

R G M GR   G M PD ND   P DP MG SG   M — — PM
ke — śa va   hā mā ke ri   rā — kha hu   prā — — ṇa

G MG R S
e — he —

In the marriage ceremony of the Sattra pontiffs, i.e., of the Mahanta community, some natar-gitas are sung with tala-khola like the Yoraprasanga. For instance, when the bridegroom arrives at the gate of the bride, the song 'Kundinaku awe mohana muraru' is sung to welcome him. The bride is brought to the prescribed seat of the assembly near the holy fire (homa) with the accompaniment of the song 'anande raja nandini kase'or rangini sakhi sangini bala. Likewise, during the time of purnahuti, the song 'kahatu vidhata vedaku vani is sung. It is seen that thereby they try to draw parallelism of the bride and the groom with that of Rukmini and Krishna or with Sita and Rama respectively. Use of Jaman is another interesting part of musical performancc where the gayan–bayan is to be honoured with presents by the persons in front of whom it is played. There are some fixed (prescribed) Bargitas, Kirtanas and even Ghosas to be sung on certain occasions. For Example, the Bargita 'Uddhava bandhu' is sung on the death anniversary of Sankaradeva. The Bargita 'Sunalo pandita' or 'jaya jaya jana 'of the drama Arjun Bhanjana is sung on the death anniversary of Madhavadeva because the drama is enacted on that occasion. Different sattras may have different gitas prescribcd for such occasions. In the drama, the kharman-tala is generally used to indicate the conclusion of the play. There are some other minor modes of presentation of Bargita which may slightly vary from sattras to sattra.

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5. Baradowa Guru carita,(ed) M. Neog, Gauhati, 1977, p. 57.

6. Katha Guru Carita pp. 200,211 etc.

7. Sankaradeva & His Times: M. Neog, Gauhati, 1965, pp. 178–179.

8. Katha Guru Carita, 137–138; one Bhaskar Vipra is said to have used the rabab along with bargita.

9. I must thank my daughter Anudhriti Goswami, who rendered all possible help to me in the performing side of the following Bargitas taken for illustration.

10. The month of Bhadra (August - September) is considered to be very auspicious by the Vaisnavas of Assam because of the birth ceremony (Janmastami) of Sri Krishna and death anniversaries of two great gurus-Sankaradeva and Madhavadeva fall in that month. These functions along with the two Samkrantis (i.e. the last day of the months of Sravana and Bhadra) are celebrated with pomp and grandeur.

Sopana Music

(Late) S. NATARAJAN

The "Sopana" music may be broadly defined as the (Vocal) music rendered at the temple "Sopana" (the flight of steps leading to the idol or the deity) to the accompaniment of the "edakka", the mellifluous percussion instrument. But, viewed as a system, it has a much wider connotation. Unfortunately, several of our musico-ogists, including those who are favorably inclined to this system and argue for its cause, are seen to be maintaining ideas that might prove detrimental to the perpetuation of its distinguishing individual quality and uniqueness. Some of them, even while they are striving hard to establish its existence, are worried that it turns into Carnatic music when set set to 'swara' (notation). Others emphasise that there does not exist such an independent music system at all and that all that Kerala can lay claims on is a music which may at best, be called a distortion, or an appendage of Carnatic Music. They seem to approach this subject, most of the time, without due regard to aspects such as the cultural development of man that takes sustenance from his social environs, or the incessant process of the development of history. If Carnatic music is to be understood as a term signifying the music of South India as a whole then each region in the south can claim to have its own Carnatic music and Kerala Carnatic music has a synonym in the word 'Sopanam' which can legitimately claim to have its own distinctive regional characteristics. This regional system of Sopana Sangeetam must necessarily be viewed basically in the background of the cultural and creative inspirations that Kerala received from its rich natural endowments.

The appellation "Sopana" must have originated from the view that, in India, all arts are inherently related to religion and temple. Nonetheless, it would be impossible for anyone to deny the existence of a system of music which has grown over millennia, in step with the songs and the tunes that came to be embedded in

the traditions of the tillers of the soil. This has precisely been the way that music was born and grew up anywhere in the world. Even before the times of the Vedas - that is long before the music set to the "Udatta-anudatta svarita" system of Sama Veda took shape-music had occupicd a decisive position in the traditions of the adi-dramidas of this region. It was only through a continuous process of imbibing of the features of the "Desi" music into the Aryan System, that the Veda music took roots in this soil during subsequent periods. It was on the "chattus" used in the traditional arts like the "Teyyams" of the adi-dramidas that the Namboothiris based their Vedic music. Thus, in this region, the style that the singers of Sama Veda began to adapt had close affinity to the indigenous system. Upto this day, we find that the Namboothiris of Kerala preserve, as part of their cultural heritage, a "bani" quite distinct from the style of Vedic chanting practised elsewhere in India. This basic difference in the way Vedas are chanted by the Malayala Brahmins is quite obvious. This is due to the significant fact that the Namboothiris are the owners of a way of life which they developed through processes of give and take with the natives of the land with whom they came into eontact.

In all the spheres of human activity in this region, we find the pulsations of the vitality that blossomed there. In temple architecture. in the architecture of dwelling houses, for that matter in all human activities and behaviour, this individuality is found in full measure. It would be definitely ahistorical to attempt any assessment of the culture of any region without due regard to the original sources from which it took shape.

What are the *sources of the "desi"* (*indigenous*) *quality* that we mentioned? Most importantly. it is the *nature of Kerala* itself. The monsoons of Malabar and the mighty ocean waves that lash at its coasts have decisively influenced the movements, the articulation and the artistic sense of the Keralite. The verdure of the Vaka leaves which lie embedded and entwined in the Kerala concept of goddess Kali, the swaying movements that grow tenser and tenser in martial arts, the rhythms that punctuate performances in ensembles - all reflect the moods and motions of the Nature of Kerala. If

a man born and bred in such surroundings happens to sing, it has perforce to be in consonance with the above elements. The art of no land flourishes if it severs bonds with its life and life styles. It should be against this background that one should evaluate the system of music that developed in the soil of Kerala.

(i) *Emphasis on the 'Jeevaswaras' without 'Sangatis'*

The late Shri Attoor Krishna Pisharoti, one of the outstanding Sanskrit Scholars and musicologists. had categorically stated that the Sopana Music of Kerala. although it has its "Desi" flavour, is more founded on the "Margi" system. He stressed the fact that Sopana Music has the basic "jeevaswaras" in a "raga", clearly bringing out to the full the individuality of the "raga" by evoking the appropriate mood. Taking the "Jeevas waras" of a "raga" and by their "saneharas", what is brought out is the soul of the "raga" by transforming the "bhava" into the fullness of "rasa". Since no nuances or embellishments or "Sangatis' creep in, the full transformation of the "bhava" into the rasa is achieved in the Sopana Sangeetam.

(ii) *'Andolikata' (Swinging Gamakas)*

Both in the folk songs and the Vedic Music of Kerala, one conspicuous feature is the Andolanam (the swinging quality of the "gamakas"). It is the "Andolana Gamaka". one of the "Dasa Vidha Gamakas' of Indian Music, This forms the Sthayi quality of Sopana Music, the other gamakas viz. SPHURITHA, KAMPITHA etc. having only secondary importance. In all the music forms of this region-Tottam Pattu, Pullon Pattu, Kalamezhuthu Pattu, Panan Pattu, Velan Pattu, Sarpa Pattu, Sastam Pattu, Bhadrakali Pattu, Vanchi Pattu, Tiruvatirakkali Pattu, Krishnanattam Pattu and Kathakali music-nothing but this quality predominates. When we trace the origins of this quality, we arrive at the ancient "chattus" and their ilk.

(iii) *Fusion of Melody and Rhythm*

The style of singing 'Akaram' to rhythm in the Sopana System of music cannot be dubbed just an accidental practice. This style

will nowhere be seen in Carnatic Music. But, in the music system of North India (where tabla is played when alapana is performed) this style is seen followed. Why and how this practice seen in "Dhrupad" and other schools of North Indian Music came also into Keraia is a question that anthropologists and ethnomusicologists should look into. In this practice is implicit a process of interpreting melody in the language of rhythm. An in-depth enquiry would disclose that in Kerala even melody is rhythm for Kerala Music or Sopana Music. This Bhava-linked characteristic is something which Kerala has practised right from its folk songs onwards. May be, it was from the time of the appearance of "Ashtapadi" that it grew into a well-knit style of practice. During the times when it spread out into the length and breadth of the country, the Ashtapadi of Jayadeva succeeded in several parts of the country, in identifying itself with local traditions. It was the influence of the Bhakti cult that enabled the blossoming of its Bhava : The Bhava-quality that throbbed in the "tyanis" (hymns in praise of the deities) that used to be sung at the Sopana, must have either delightfully reborn or got reinvigorated in the Ashtapadi. This foreign-connection of the Kerala Music tradition led in later periods to the evolution of the lively Krishnanatta Pattu and Kathakali Pattu. It was in the mould of the Ashtapadi that Manaveda laid down the padas and developed the music of his Krishnanatta Pattu. Kathakali Music is the culmination of the growth thus began.

In this context, it is worthwhile to make a note of a partinent observation of Shri Kavalam Narayana Panicker, an outstanding musicologist, poet and dramatist of Kerala. He takes "Dandaka" as a significant example to show how a musical piece is designed to project a "bhava" by tying and untying the rhythmic patterns. The Dandaka structure was known to the Malayalam literature even in the early Manipravala period (14th Century A.D.) Kathakali had later effectively adapted this structure to ts fold as a narrative device. According to Shri Panicker, it has this structure derived from the Vedic rendering of 'Jata' and 'Ratha' the former ties a knot and the latter unties the same. Dandaka holds the emotions into a 'Khanda' of five beat rhythm structure and then the emotions flow out from the bound of the rhythm again to be caught in the same rhythm creating different variations in emotions.

(vi) *Sopanam -'Samaya' Sangeetam.*

Another salient feature of the Sopana Music is that it reflects the mood of the musician in relation to the time when he selects a particular 'raga'. So this is also known as 'Samaya Sangeeta' or time-bound music. The time is in relation to the time of each pooja to the deity in the temple like 'Usha Pooja' (morning offerings), Ucha Pooja (Mid day) 'Tirinja Pantirati' (after-noon), "Sandhya Deeparadhana" (at dusk) "Athazha Pooja" (dinner offerings) and Pathira Pooja (mid-night offerings). For each of these Poojas, the musician selects the ragas to be sung to the accompaniment of 'Edakka' inspired by the time and occasion.

There are many ragas distinctive to Sopana Sampradaya such as Pati, Nalatha, Desakshi, Samantha Malahari, Poraniru, Bhoopalam, Kanakkurinji, Sreekanti, Dwijawanthi, Goulipanth, Khandaram etc. But even those ragas which are well-known in Carnatic music assume the distinct Sopana characteristics when they are sung to the accompaniment of the instruments peculiar to the style. The patterns of rhythms accompanying the vocal music are unique in keeping to this style.

3. Conclusion.

Perhaps the main draw-back of "Sopana Sangita Sampradaya" is that though there have been many outstanding traditional practitioners of this style, no systematic efforts were made in the past to institutionalise this system or to codify its theoretical base. The 'Sopanam Institute', a cultural institution established at Trivandrum under the directorship of Shri Kavalam Narayana Panicker for the research and propagation of the classical and folk arts of Kerala, has been currently enaged in the research of this rich heritage of Kerala. This Institute has collected reference material in tapes and cassettes of the music of the living veterans of this style such as Kaddthanattu Govindan Nambeesan, Njeralathu Rama Poduval, Tiruvegapura Rama Poduval, Guruvayoor Janardhanan Nedungadi etc. and the recordings of the instrumental ensembles of Kerala like Pancha Vadyam, Tayambaka etc., of certain eminent troupes of practitioners. It has in its library the recordings of 'chat-

tus' and the vedic renderings of the Kerala Namboothiris in the unique style mentioned earlier and also the various types of folk songs of Kerala described in this paper.

To sum up, Sopana Music becomes a style or a system precisely in terms of the basic characteristics of its practice discussed above which are the factors that fill it with verve and vitality. Any aesthe-etic who approaches Sopana Music with an open mind and listening ears, is sure to feel and experience its vitality, its soul itself. When one listens to Njeralathu Rama Poduval, one would realise, without any laborious intellectual enquiries, wherein lies its distinctive feature.

Development of the Sitar in India

LOVELY SHARMA

Various evidences and logical reasoning point out the fact that Sitar is basically a Persian instrument. Its development both structurally and in playing style has changed the instrument so much that without looking into ancient history of India, Persia and other countries and ample evidences, today it is hard to believe that Persian and Indian Sitars are basically the same or atleast originated from the same instrument. After looking in detail all folk and classical iustrumants of India especially in Mughal and later period in the present article I wish to make an attempt to trace out the path which the old Persian Sitar has taken to transform itself into the present SItar.

The old Persian Sitar has been mentioned in various Persian manuscripts from 8th to 13th century A. D. As regards its shape and structure, it may be safely said that as an instrument of popular music Sitar almost always remained what it ever was. A Panja (Head) with three Goshis (Pegs); a Dasta (Stem) straight and no frets and a Kasa (bowl), slender bottomed and pear-shaped with the shapely slit of a dahana (mouth) or a parchment - covered bowl to impart to the notes the timbre and tonal quality desired. And thus it remains as it moves on the mounting crest of cultural expansion. It is also clear that this has been the instrument par excellence in the hands of Barbad, the immortal court minstrel of Khusrau Parwez (580-629 AD.) The usual image is Barbad, the vocalist, plays upon his Sitay/Sitar and sings; while his inverterate rivalNakisa keeps company on Chang. This is so coincidental with what Amir Khusrao has to inform about himself and Ustad Mohammad Shah Changi. The only difference being that like a self-trained Indian of the times he is nowwhere on record to have held any instrument while singing. This had led to the popular saying of narrating Sitar with Amir Khusrao in the 19th century A.D. Moreover, a rare. Persian manuscript ' Nagmetul Azaib ' '1831) is probably the first book to associate Sitar in popular fashion to Khusrao (and not the Capt. Williard (1834) but the author has

also given a line-drawing of the Sitar he refers to. This is the same instrument as stated above. However, Capt. Williard and others who follow him have mistakenly associated main Sitar (instead of old Persian Sitar) with Amir Khusrao.

Importance of this old Persian Sitar can also be seen from the fact that it is listed among Persian instruments in China in 13th-14th century A.D. manuscript. Near our country in Afganistan this is called as 'Dotar'. It is to be noted that in 'Dotar' there are three strings. In India, 'Dotar' has been first described in the Persian book by Arha muddin in 1831 under the name of Sitar-its Persian name. Similarly C.R. Day gives a coloured picture of Persian Sitar in his book of 1891. He writes, "Its use in India is very uncommon, but it is sometimes met with in large native cities, such as Hyderabad or Jaypore, where it is admired chiefly as a variety..... " In 1884 Sadiq Ali Khan in his book gives pictures and playing techniques of various developed 'Dotaras'. He clearly mentions it as a folk instrument not used for playing ragas. The developments include a reduced lower end of finger-board outside the belly and introduction of sympathetic strings to make it 'Taraf-dar dotara'. In Gujrat even today, Dotara can be seen under the name of 'Saranga'.

Its another development is available in Rajasthan-called 'Ravan hattha'. It has sympathetic strings and the wires have been increased from three to six. It contains one chikari. Structura·ly, this instrument is similar to 'Dotara'. Apart from folk dhuns, one can also play various ragas on it. On account of its name, many stories of its origin are popular in Rajasthan but all of them are without foundation.

Another instrument Saz-I-Kashmir, a folk instrument of Kashmir can also be safely put in this catagory. Its'danda' is made of iron which is surrounded by wood. It contains three main strings and fourteen sympathetic strings. The instrument is used for suphiana Kalam. A similar type of instrument is also available in other Eastern and Islamic countries.

In 'Music Guzzet of India' dated October and November 1910 and January 1911 Sitar has been pictured and described which is similar to 'Dotara'. Here the number of strings is five though for playing only three strings are important. The instrument also contains frets. Similarly Mahammed Akram Imam Khan in 1857 writes about the occurrence of a ' Sada Sitar ' which has three strings. According to him the instrument, though it has adopted some of the Been techniques but mostly relies on its own playing techniques. He distinguishes it from the main Sitar by calling the later as 'Ekahri Tumbi Wala Sitar' which had six strings at his time.

Therefore, old Persian Sitar, which was called 'Dotaria' in Afganistan, existed by both these names in the Indian folk music. This was used as an accompanying instrument for singing. There has been lot of development in it in India such as somewhere the length of the stick coming out of the other end of parchment was reduced, while other instruments had instead of wood, metal dand. At some places sympathetic strings were added while at others the number of main strings was reduced. Some instruments also had frets. In spite of these developments, there had been no change in its basic structure. This instrumemt, today has its own place in the folk music of India.

It is a fact that this old Persian Sitar was further developed in Egypt. It used to be made by putting one stick inside a gourd. It also began to be formed from one wood piece only. These instruments were played by mizrab as compared to old Persian Sitar which was played with a bow. These were plucked by mizrab held in right hand and the wires were stopped by left hand by pressing on gutfrets wound round the finger - board. One can see this instrument even in a colourful drawing of East Turkistan dated 500 A.D. In Arab countries it was called ' Tunbur ' while Persians called it ' Tar ' such as dotar (Two) setar (three), chautar (four), Panchtar (five) ete. It entered India, probably via Afganistan, in the 13th century A.D. since Amir Khusrao mentions it in the list of instruments existing at the time while up to Sangit Ratnakar period there has been mention of it in India. After this Ain-i-Akbari

also mentions four tunbur players who were in Akbar's court the writer of which (Abul Fazl) has put them under the list of musicians who play Persian instruments. These tumburchies were the natives of West Asia. It hints that all these musicians must be playing on tumbur Persian music. But it is quite likely that their music must have been influenced by Indian music. An important hint to it is seen from the fact that Ibrahim Adil Shah ruler of Bijapur, a state in South (1580-1629) was a famous Tambur player He was a dhrupad singer also. He has been praised even by Akbar and Jahangir as the best Tambur player. Had this tumbur been similar to ṭanpure of today, then there cannot be any speciality in its playing technique since it has to be used only to give the base note. This hints to the fact that in Ibrahim Adil Shah's tambur tnere were gut frets and he may be playing some dhrubad composition on it for which he has been so much praised.

Similarly, a book entitled ' Hakayake Hiddu ' written in 1556 by Abdul Wahid Bilgrami also gives the construction of Sitar which is every similar to tambur with gut frets.

Faqirullah, Governor of Kashmir in Aurangzeb's time, mentions in Rag Darpan, one tamburchi named Shauki, who knew both Persian and Indian music and played very well on tambur.

Hence from Ibrahim Adil Shah to Aurangzeb, an increasing amount of Indian music was being played on ' tambur '. This instrument is also depicted in various miniature paintings of India and Tehran of 16th to 19th century. Sometimes it is termed as tambur but occasionally as ' Setar ' also.

Swai Pratap Singh Deva, while translating Sangit Parijat of Pt. Ahobala, names this tambur (Nibadha) as Sitar (Pt. Ahobala's account of 17th century A.D. informs that two types of 'Tambur' were popular at the time : one with frets (Nibadha) and other with out frets (Anibadha). In his comments Swai Pratab Singh Deva says that tambura is made from a half gourd in which a fingerboard is fixed but according to Pt. Ahobala it is made entirely from wood and its playing technique is similar to that of veena described before.

Since Pt. Ahobala was a South Indian and belonged to what is now called Andhra Pradesh, it appears that he is informing of some lu tes prevalent in his time in the South.

Interestingly, C. R. Day in 1891 writes about a lute called Carnatic Siteri which is quite popular in South. He writes "it is similar to 'tamburi' and the finger-board is smaller and thinner than Sitar. Sometime one can notice fixed frets similar to veena on it."

Similarly H. A. Popley writes about this Carnatic Sitar. According to him also "It has a much thinner and shorter neck and is shaped something like tambur. Only the first two strings pass over the frets about half an inch wide and raised from the finger-board. These two strings are placed much nearer together than the other strings....

Usually there are about fourteen frets, which are placed at the intervals of the diatonic scale......The Carnatic Sitar runs thus

Sa, pa Sa pa Sa Sa Sa "

This Carnatic Sitar is perhapes a more developed form of Nibadha tambura of Pt. Ahobala since in this also the first four strings are tuned simialar to what Swami Pratap Singh Deva has mentioned for tambura.

Pt. Dinanath had translated Sangit Parijat in 1724 into Persian, W. Osley quoting Pt. Dinanath gave a line diagram of Nibadha tambura in his book. This had eight frets placed at the intervals of diatonic scale. It is to be noted that H. A. Popley also has given arrangment of frets in diatonic scale in the 'Carnatic Sitar' clarifying that Nibadha tambura spoken by Pt. Ahobala later developed into Carnatic Sitar. Similar types of instruments can also be seen in various Kangra Valley pictures having six strings and gut frets fixed in diatonic scale. This instrument later developed into 'Kashmiri Sehtar' which by the beginning of the 18th century had already nine strings (including two chikaries) and 16 to 18 gut frets. These instruments can be seen in various Indian museums.

Hence Nibadha tambura of Sangit Parijat developed in the South as Carnatic Sitar and in the Northern front as 'Kashmiri Sitari.' These developments have taken place even before the main Sitar of today came into existance. Similarly, in Gujrat this nibadha tambura developed into Deshi Sitar which has eleven strings but no chikari. All these were used as accompanying instruments in folk music of various regions. The tuning of first four strings in all these instruments is similar to nibadha tambura of early 17th century.

The development of nibadha tambura around Delhi mainly resulted in today's main Sitar. It will be more appropriate if we call it an attempt to adaptation of Been techniques for playing Sitar.

There is ample evidence that Niamat Khan was a very good tambur player in Jahander Shah's court (1712–1713). He later became a famous Been player. Similarly Mohammed Akram Imam Khan had listened to a tamburchi named Tulsi Ram who used to play alap on it just as on Been. His tambur had leather frets. Niamat Khan's brother was also reported to be a good 'Sehtar' player and had evolved a new technique of playing it. This 'Sehtar' player appears to be Firoz Khan who is known for inventing Firoz Khani Baaj. It is this sitarist and later Masit Khan the inventor of Masit Khani Baaj, and his son Bahadur Khan who developed the playing technique of Sitar and introduced more and more Been ang on to it.

Evidence shows that during the time of Bahadur Khan, there were metallic frets on Sitar and since no account of that time gives him the credit of introduction of these on to Sitar, it can safely be said that metallic frets came during, or even just before Masit Khan's time.

In an attempt to make Sitar similar to Been in early 19th century A. D. a second gourd was also fixed and the number of frets was increased to even twenty three-this Sitar was classified under 'Achal Thaat'. Observation of various old instruments tells us that number of frets varied from twelve to twenty four. Today only four types of Sitars are being used viz. having 17,19,20 and 22 frets. Out of these the one having 20 frets is more common.

The introduction of tarabs to Sitar was mainly to enhance its echo, due to increased resonance. A picture of Sitar having ten tarabs, seen by one author in International exhibition in Paris in 1855, is the oldest reference of any tarabdar Sitar. It had four strings. The shape of its gourd and length of its finger-board (Having pegs on both side indicates that it was an attempt to make a Sitar similar to rabab.) It is to be noted that tarabs in rabab have been indicated by Faqirullah and even by Abul Fazl earlier. In this period rababis were nearer to Sitarists and many of them adopted Sitar. This points out that tarabs were introduced to Sitar out of an aspiration from rabab. It is also supported by the facts that these developments took place in or around Delhi which can be seen in books such as 'Sarmaya Ishrat' of Delhi and viewing the history of Sitar during that time at various other centers such as Jaipur, Calcutta etc. Written sources indicate that today's Sitar was already in existence before 1884.

Another instrument called Surbahar also got evolved from Sitar in an attempt to play on it dhrupad alap similar to that played on Been. Some musicians believe that it was invented by Sahibdad Khan in 1850-1855. But the facts are against it. In old references the instrument is named in connection wirh its early players such as Sazzad and his desciples in or around Calcutta. Sazzad Mohammad, according to Mohammad Akram Imam Khan (who is contemporary to his time) and others, was son of Gulam Mohammad a disciple of the famous beenkar of early 19th century named Umrao Khan.

Gulam Mohammad belonged to Banda and also lived in the court of Nawab Wazir Ali Shah. He died in Gonda–a place near Balrampur in U.P. He was very good in playing 'Dhonk' a technique of Jhala. This also supports the presence of Chikari on Sitar during his time. His Sitar has been pictured by Rahim Beg in his book Nagma-i-Sitar of 1874. The instrument is very similar to Surbahar. It has a stand also at its lower gourd. Another evidence is the report by Capt. Rebert Smith, who witnessed a concert in Kanpur in which, beside a Sitar player, there was another player who carried an instrument similar to Sitar but bigger than it. The player did not wear mizrab for playing it. The author says that it is called as 'Bada Sitar'. The date is around 1838. These

and many similar facts point out that Surbahar was invented before 1838 and Gulam Mohammad popularized this instrument. His son Sazzad Mohammad became the famous Surbahar player of late 19th century. This instrument was quite popular up to the beginning of 20th century. After Pt. Ravi Shankar popularized playing detailed Alap on Sitar itself, Surbahar is today almost forgotten.

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Book Reviews

BHĀRATĪYA SAṄGĪTA MEM TĀLA AUR RŪPAVIDHANA-LAKṢYA-LAKṢAṆAMŪLAK ADHYAYAN (Tāla and Form in Indian Music)-(in Hindi) by Dr. Subhadra Chaudhary. Published by Krishna Brothers, Mahatma Gandhi Marga, Ajmer 305001, 1984 Rs. 140.00.

This book, written in Hindi, deals chiefly with the aspects of Time measure (Tāla), Rhythm or metre (Chanda) and the Text (Pada) of various musical forms from ancient to modern times belonging to the Sanskrit tradition, Musical forms or compositional types, as they have been called, have always been analysed with respect to three main aspects, Melody (Svara), Time (Tāla) and Verbal element (Pada). In this work, Dr. Subhadra Chaudhary has kept the melodic aspect in the background as it has already received wide attention and has instead, undertaken a very comprehensive study of the relatively unexplored aspects of the subject, namely Tāla and Pada.

This book is based on the author's doctoral disseratation on the same subject, which is a pioneering work in this area. As pointed out by Dr. Premlata Sharma in her scholarly foreword to the book, much of the research work prior to 1970 had centred around the topics—Svara, śruti, grāma, mūrcchanā, jāti, mela, rāga, rāga-rāgiṇi, etc. In this work, the time element in the form of Tāla and Chanda and the verbal element of music have, for the first time, become subjects of research study. Further, this book marks one of the early attempts to make a comprehensive study of most of the primary sources among the Sanskrit literature on Indian music along with the commentaries on them, not excluding the difficult commentary of Abhinavagupta on the Nāṭyaśāstra.

Mention however must be made of two other important works on ancient music published in the same priod which have also drawn upon the primary sources in Sanskrit in the context of tala and related topics. Both are works on Dattilam, one by E.Te.

Nijenhuis and the other by Mukund Lath. Dr. Chaudhary and Dr. Lath have based their conceptual analysis to a large extent on Abhinavagupta's commentary.

This book is divided into five chapters. The first chapter is devoted to the treatment of Tāla while the remaining deal with Gītaka, Prabandha, Chanda and Dhruvā.

In the chapter on Tāla the author has systematically divided the treatment into various sections starting with the concepts as understood from the Nāṭyaśāstra, Dattilam, Abhinavagupta's commentary on the Nāṭyasāstra and re-exposition of the same information in Bharatabhāṣya, Saṅgītaratnākara, and Saṅgītarāja. The concepts of Caturasra-tryasra, guru as a fundamental unit in the system, Mārga, modes of introducing niḥsabda kriyā-s in the dvikala and catuṣkala forms of tāla, have all been dealt with in detail, based especially on the treatment met with in Saṅgītaratnākara. The exposition of the nineteen pratyaya-s or aspects of tāla structure namely prastāra, nasta, sankhya, etc. has been painstakingly done. In tracing the treatment of tāla in post-Ratnākara-works, the author has beautifully brought out the changes that had come into the same concepts which were now part of the Tālā-daśaprāṇa system. The absence of Saṅgītapārijāta among the texts consulted on tāladaśaprāṇa is a bit conspicuous. The emergence of the Sulādī tāla-s and the stages preceding the arrival of the Thirty-five tāla system have been indicated on the basis of Caturdaṇḍīprakāśikā, Saṇgītapārijāta and Tālacandrikā. The tālas in the modern period both in the North-Indian and the South Indian systems have been studied in the background of the long history. Thus the modern and ancient have been well contrasted especially with reference to the nature of laghu in the South Indian system and the notion of ' doubling laya ' in the North Indian system. The author's recognition of Orissi music as a third system distinct from the Northern and Southern, is a point deserving serious attention.

The Gītaka-s Madraka, Aparāntaka, etc. are ancient musical forms practically unnoticed in modern works. It speaks very high of Dr. Chaudhary's scholarship that she has been able to write

in such detail about these forms. The verbal aspect and melodic organisation of these forms have been analysed and the tala framework of each of the gitaka-s presented in detail. The fundamental concepts vastu and aṅga underlying the gītaka structure are very interesting and make one marvel at the level of theorisation prevalent in the Gāndharva system. The reader is able to clearly see the fascinating structures that the gītaka-s are made of. The prevalence of an internal rhythmic pulse of four (caturmātrika gana-s) in the melody within each unit of tāla is an extremely striking piece of information about the ancient forms. The chapter on Gītaka-s includes information about the bare tāla structures of another kind of musical form known as Nirgīta of which Āśrāvanā, Ārambha, Vaktrapāni are some examples. Nirgīta-s are very interesting type of compositions with a definite metrical structure in the passages which were sung. This aspect of metre in Nirgita has been taken up by the author in the last chapter on Dhruvā.

The chapter on Prabandha covers a wide area in that it includes in its province even other compositional types like Jāti prastāra-s, Ākṣiptikā-s, Kapālagāna, the musical forms of the modern period and even the stotra–s. The classification of prabandha-s into suḍa, āli etc. have been gone into in great detail. The classification of the Gītagovinda as miśrasūda is a new piece of information. The author has given the characteristics of each prabandha type starting from the elaborate Elā form of Sūḍa to the simple forms of Viprakirṇa. She has included in her description also forms given in the texts from the Orissa region. The later off-shoots of prabandha-s, namely the sulādī-s have also been described. Perhaps, if the author had supplemented her account with information from the Rāga chapter of the Saṅgītasarāmṛta, a more complete picture would have emerged. Short and crisp notes have been included on the musical forms of the modern period and it is admirable that, besides the forms from the North, those of the South, Orissa and even the Bengali kirtan have been covered.

The chapter on Chanda (metre or rhythm) is the most valuable one for, today, practically no authentic information on Chanda

from the musical side is available. Apart from giving a detailed account of the Sanskrit metres, the author mentions briefly the metres of Prākṛta, Apabhramśa Diṅgala, Hindi, Bengāli and Marathi. The metrical structures characteristic of Marathi chanda-s, namely Ovi, Abhanga, etc. will be of special interest to South Indian scholars. However, the author, while examining the chanda-s in the musical compositions of South India has missed the Tiruppugal-s, which present some of the most fascinating rhythmic arrangements in the text of the songs. The author has also tried to examine the suitability occurring of tāla-s to certain chanda-s. She has also pointed out the similar names in chanda-s, prabandha-s, and even tala-s, e.g. Caccari. Perhaps nṛtta forms of the same names could have also been included.

The final chapter of the work deals with Dhruvā. 'Dhruvā' primarily refers to the metrical structure underlying the text of the song. The term has always referred to the songs which formed an inherent part of drama. The difference between music in drama and music as an independent art has been brought out by Abhinavagupta in his commentary through his aesthetic distinction between the two terms Gāna and Gāndharva. This distinction between Gāndharva and Gāna has been discussed in detail by our author. The five varieties of Dhruvā— Prāveśiki, Naiṣkrāmikī, Akṣepiki, Prāsādikī and Antarā and their sub-varieties have been described. The chanda-s or, to be more precise, the vṛtta-s underlying the dhruvā-s have been listed and their structure described. And as mentioned earlier, the dhruvā or metrical pattern of the nirgīta-s have also been presented.

It will be seen from the above account that a very wide area of music has been covered in this book. What is more admirable is that each of these three big fields-tala, musical forms and chanda have been dealt with at great depth. The historical development of each of these aspects has been presented and the modern situation described within the historical perspective. And the sincerity of the author's involvement with the subject is evident in the number of questions she poses at the end of each chapter regarding unclear factors in the ancient system.

In this work there are a few slips. The reviewer would like to take up some of these issues.

i) On pp. 11–12 the author has mentioned three characteristics of niḥśabda kriyā, namely it being (a) the absence of a saśabda krīyā, (b) the duration between two saśabda kriyā-s (c) an independent kriyā having a positive presence though not accompanied by sound. It is not clear whether the first two meanings are valid and it is doubtful whether Abhinavagupta's words quoted by the author really express such an idea. In fact it is the term 'laya' which stands for the first two ideas. However, in the context of Deṣī tāla-s the author considers the prescription of silence (nihśabda here is for a duration of four laghu-s as a positve kriyā (p. 70). Nihśabda here is not a kriyā but jnst an extension or gap for a duration of four laghu-s (the duration of which must have been kept count of mentally) coming at the end of the tala. Incidentally the author has also not discussed the development of this niḥśabda into a positive aṇga in the form of Hamsapāda or Kākapāda, having a duration four times that of laghu.

ii) On p. 98 while describing the standardising of the time units of tāla against the units of day-to-day life like kṣaṇa, lava, kāṣtha, etc. the author wonders how this mode of standardising emerged. But even in the Nāṭyaśāstra (ch. 31, verse 2, G.O.S. edn.) these units such as kāśṭhā are referred to by Bharata but he considers them inapplicable to music. This suggests that even before the Nāṭyaśāstra there must have been a tradition of standardising tāla units on the basis of kśaña, lava, kāṣṭhā etc. In fact this is one of the many examples of concepts which have existed in the time of Bharata or even prior to that, but because of their having been not accepted in the Bharata sampradāya, and also because of information on other sampradāya having been obscured from vision by the strong Bharata sampradaya, modern scholars have presumed that these are developments of the post-Bharata period. Rāga, gamaka and Deśī tāla-s too come under this category:

iii) The author also regards tāla and chānda as havtng the same status in their respective fields, music and poetry (p. 320.)

This does not appear to be completely true. The author states (p-323) that the time element of sound manifests itself as chanda in poetry and as tala in music, respectively. It is true that chanda is the time element of the kriyā-s and not of the melodic line of a song. The time element which is a part of the melodic line is still called chanda (rhythm), the caturmātrika gana-s mentioned in the gītaka-s being such chanda-s. And while tāla as an agent outside the melodic line measures music, the same cannot be said of chandā in poetry. In fact the author herself (p 383) inadvertently makes this distinction between tāla and chanda when she talks of the compatibility of some tāla-s with some chanda-s in songs. This suggests the presence of both chanda and tāla as two separate elements within music itself.

To sum up, the book is a scholarly, authentic document on time and form in music written in a historical perspective and in a lucid style, which should serve as an invaluable reference work for researchers and as a text book for music students. The book being in Hindi, scholars not knowing Hindi, have no access to the work. Educational institutions like the University Grants Commision, Sangeet Natak Akademi, Universities and Hindi institutes should arrange for the translation of such works into English and other languages.

DR. N. RAMANATHAN

A History of Indian Music

MUSIC THROUGH THE AGES: By V. Premalatha. Sundeep Prakashan, C-2/9, Community Centre, Ashok Vihar, Phase II, Delhi-110052. Rs. 500.

A history of music is a tempting subject but too vast to be condensed into one volume and by one author. The evolution of Indian music, for instance, spans more than two thousand years and the literature that has grown with it is colossal. Yet, attempts have been made from time to time to write histories of music. In 1896, exactly ninety years ago, Raja Sir Sourindro Mohun Tagore attempted to write a Universal History of Music and covered most of the continents of the world. In 1891, Captain C.R. Day of the Oxfordshire Light Infantry, wrote 'The Musical Instruments of Southern India and the Deccan' with some of the finest illustrations ever printed. Later, V.N. Bhatkhande, Professor Sambamoorthy and Rangaramanuja Iyengar published histories covering different phases of Indian music.

Dr. V. Premalatha, the present author, started as a U.G.C. Fellow of the Music department of the Madras University and was awarded the Ph.D. degree in 1964 for her thesis on 'Sources which provide materials for the construction of a detailed history of Indian music'. She had the benefit of supervision by Dr. T.N. Ramachandran of the Archaelogical Department and Prof. P. Sambamoorthy. After decades of teaching and research experi- ence, she is presently the Principal of the College of Music, Madurai University. The book under notice is the edited version of her dectoral thesis.

Any history of music has to commence with the music of the pre-historic period and the author has made a brief survey of the rudiments of music found in the Indus Valley civilization. Refe- rence to music in Sanskrit literature occupy 77 pages and a mass of material from the Vedic period to classical Sanskrit literature has been compressed into these pages. References to music in Tamil literature appears to be the author's special field of study and the

125 pages, which trace such referenees from the Tolkappiyam, Silappadikaram, Sangam works, Paripadal and religious literature, can as well form a separate book.

Telugu literature plays a large part in the history of Carnatic music and we find extensive references to it in the works of Palkuriki Somanatha. Pingali Suranna, Mukku Timmanna and other poets of Krishna Deva Raya's time. The author has furnished copious quotations from these works in Telugu with English translation. It is amazing how these poets had such an enclopaedic knowledge of musical theory which they have packed into appropriate places in their works.

Indian music owes its growth and preservation to Indian art aed there is no school of sculpture and painting in India wherein music and dance have not claimed a lively treatment. In Chapter V the author analyses these in great detail. Similarly, epigraphical sources are of the highest value in the reconstruction of the history of Indian music and these stone records form an authentic source from which reliable information about music and dance can be safely culled. The dates given in these stone documents also enable us to determine the landmarks in the evolution of music. The chapter dealing with this subject is a veritable mine of information.

The book is rounded off with a chapter on the history of Indian music as gleaned from Sangita literature written exclusively on music. This again forms another vast field of study and research since there are more than a hundred works of major status from the Natya Sastra to the Sangraha Chudamani. The author summarizes these to show how musical theory grew with each work and how the later vaggeyakaras made full use of it by inventing many new musical forms.

The author has added a useful glossary, a bibliography and an index. The plates reproduced contain some rare pictures on music and dance. The prodigious industry of the author is in evidence in every chapter. The book is printed in clear type and on good paper and the get-up is excellent. Sundeep Prakashan deserves to be congratulated upon undertaking the publication of such an important work. The book should find a place in every library, univerity and music college.

The transliteration of a large number of verses and words from Sanskrit, Tamil and Telugu appears to have posed a problem and Sarngadeva has been wrongly spelt as Śarangadeva throughout.

T. S. PARTHASARATHY

A Titan Among Musicians

USTAD FAIYAAZ KHAN: By Dipali Nag. Published by Sangeet Natak Akademi, Rabindra Bhavan, Ferozeshah Road, New Delhi-110001. Rs. 90.

The statement that a person was a legend in his or her own life time has been made so often that it has become trite. But Ustad Faiyaaz Khan was a legend in the true sense of the word. He was an architect in music with the feeling of a poet. His art symbolized the grand evolution of Hindustani music from the ancient 'dhupad' and 'dhamar' to contemporary 'khayal', 'thumri', 'ghazal' and 'dadra'. Few masters had enriched the Agra gharana as Ustad Faiyaaz Khan did.

Born in 1880 in a family that claimed musical lineage to the great Miyan Tansen, Faiyaaz Khan lost his parents while still a child. He was brought up by his illustrious grandfather, Ghulam Abbas Khan, who trained him in Dhrupad singing. Later, he received guidance in 'dhamar' and 'khayal', singing with his equally eminent uncle, Kallan Khan.

His music owed its dignity and grandeur to his own personality. Nevertheless, he was a dhrupad-dhamar singer who could excel in khayal and even glide as effortlessly into thumri. His compositions of rare 'cheezas' are a rich contribution to the treasure house of Indian music.

Though settled down In Baroda as a court musician of the late Sayaji Rao Gaekwad of Baroda, Faiyaaz Khan's professional tours took him round the whole country. Khan Sahib's recorded songs offer the very quintessence of his inimitable 'gayaki style.

Dipali Nag, the author of the book under notice, was trained by eminent musicians of the Agra gharana like Ustad Basheer Khan and also by Faiyaaz Khan himself. She began performing while quite young but performanees apart, Dipali is a writer and lecturer on vocal music widely in English, Hindi and Bengali. She has worked on Western voice theory and has travelled round the globe on different assignments.

As a disciple of Faiyaaz Khan, she draws upon her own knowledge of her master as a man and a musician. In this full-length biography, she traces her mentor's career from his musical initiation to his death in 1950. Numerous anecdotes are recounted to reveal the personal side of the Ustad's life. He was a Bohemian and made no secret of it. But his memory will be evergreen in the minds of those who had known him and heard him sing. The book is a notable addition to biographical literature on musicians,

T.S. PARTHASARATHY

A Boon to Bharata Natyam Students

SVABODHA BHARATA NAVANITAM: By Mangudi Durairaja Iyer. Published by Moorthi Publications, 19, S.S. Iyengar Road, Alwarpet, Madras–600 018. Price Rs. 24.

Although Bharata Natyam is essentially a product of Tamilnadu, it is surprising that only a few books are available in Tamil on the theory and practice of the art. A book written by Dr. Raghavan and another written by him in collaboration with Balasaraswati partly met the demands. Two books, "Abhinaya Sara Samputam' and 'Abhinaya Navanitam', both published by the Music Academy, dealt only with Abhinaya. The other books are all in English. Padma Subrahmanyam's recent book 'Bharata kalai kotpadu' is more comprehensive.

The 'Svabodha Bharata Navanitam', written by Mangudi Durairaja Iyer, is the most detailed treatise written so far in Tamil. It is intended for students of Bharata Natyam who wish to improve the art on their own after some initial training under a teacher. Durairaja Iyer was a unique combination of a dancer, actor, musician, mridangam player. dance teacher, and scholar. Born in the famous village of Mangudi in the Thanjavur district in 1900, Iyer had an unquenchable thirst for knowledge and gathered it from every available source. He learnt Nattuvangam from Melattur Natesa Iyer and avidly read all the current literature on dance in Sanskrit and Tamil. It is amazing that he quotes from rare works like Kohaliyam, Nagarjuniyam and Bharata Sastra Mulam of Arabatta Navalar.

Iyer later founded the Chidananda Natya Mandali at Madras and taught his art to a few selected students. His earlier pupils included Roshan Vajifdar, Pushpa Bhuyan, Yamini Krishnamurti; Kanchana-Gauri sisters and Mina. He reserved the Suddha Nrittam to Revathi Ramachandran, who is the only dancer now who can present that item.

The book, which has 184 pages, is divided into 24 chapters in in which all the aspeets of Bharata Natyam are systematically explained. The eight kinds of Nayikas, the different hand gestures, footwork, postures of the various limbs of the body and methods of practice have been explained in simple Tamil but in the most authentic manner. 32 photographs of the author, taken in his younger days, show the different postures to be practised during training.

Moorthi publications should be congratulated upon bringing out the second edition of this valuable book and pricing it reasonably.

T. S. PARTHASARATHY